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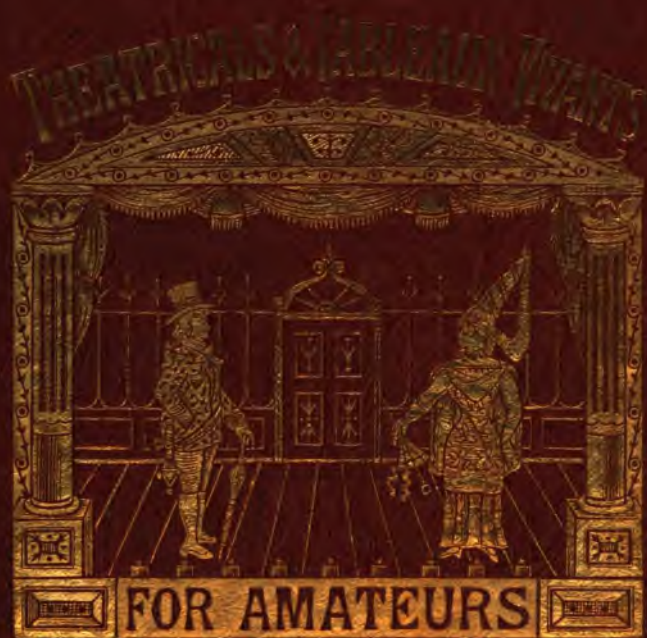
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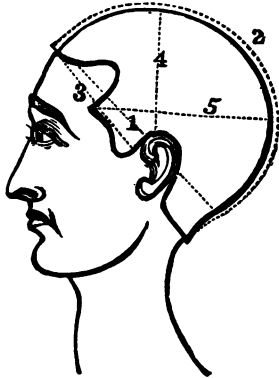
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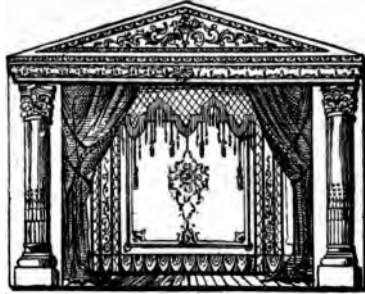
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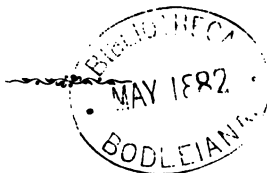
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WITH NINETY-TWO ILLUSTRATIONS.

BY CHARLES HARRISON.



LONDON:

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PREFACE.

THE writer of a book however insignificant is rarely proof against the temptation of addressing his readers by way of an introduction, and though it may be said that prefaces, as a rule, are comparatively useless things, still, I am inclined to think that they are sometimes of service, as they give the readers some slight idea of the character and scope of the work before them. In the present case, however, there is not much to be said beyond that the knowledge I possess in matters theatrical has been gained by actual experience, for the most part of my life has been spent in an atmosphere of the stage; and my object in preparing a book of this character is to give some assistance to promoters of amateur performances, and to impart to the amateur himself, as far as possible, the *modus operandi* of the actor behind the scenes.

The rapid stride which amateur acting has made within the last few years, and the artistic excellence which marks some of the performances of the present day, must be a source of delight to that section of humanity who take, or appear to take, an interest in the elevation of the masses. But, apart from any question of national importance, acting will always give great scope for the study of different phases of nature, and will naturally enlarge the ideas of those who study men and things in general.

The notes on the British Costumes, and the illustrations which accompany them, apart from their historical interest, will prove, I believe, of practical service to amateurs, and even professional

actors, as they will provide the material from which a large number of distinctive and unhackneyed dresses for historical drama can be readily designed. With regard to the Fancy Costumes, which I trust will prove of service, the idea was "taken from the French," who appear to patronise original dresses very considerably. The actual designs, however, are of my own invention, and I have studied the effect of the costumes when made up, in preference to pictorial effect. With regard to the illustrations, I have endeavoured to make them as plain as possible for my readers to comprehend, and have purposely avoided any temptation to destroy their practical utility by the introduction of unnecessary adornments.

CHARLES HARRISON.

South Hackney.

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Theatricals and Tableaux Vivants for Amateurs.

STAGE ARRANGEMENTS.

It is the cherished opinion of most people that they possess in some degree dramatic talent, some being content with the exhibition of their powers on the amateur stage, while others thirst to air their histrionic capabilities on the public boards. The annals of dramatic history contain numerous instances of eminent professional actors beginning their career strictly within the amateur circle; and the following instructions, on the arrangement and construction of the amateur stage, are written with a view to give directions as plain and practical as possible, which will be as useful in the drawing room as in a chamber of greater pretensions.

Effective stage management is the secret of success in amateur theatricals, and unless a cool-headed man is appointed to this all-important post, there will be numberless "waits," the scenery will turn obstinate, the gas arrangements will be found defective, the good points in the play will be missed, and the result, if not a complete *fiasco*, will not be very gratifying to the amateur.

A stage manager in a theatre of the present day makes engagements and casts the plays—in fact, the whole production of the entertainment rests upon his shoulders: he must know exactly what furniture and effects are necessary for a ducal mansion; he

is expected to instruct the valet of the autocrat in his general deportment towards his master; he must know how to build up a stage picture of a squalid court; in fact, it is difficult to find a position which calls so much for all-round theatrical knowledge as that of a stage manager. But whether in the amateur or professional grade, he must possess business tact; if he gives way and allows an actor to disregard his entrances, or introduce business which is not in his part, then he falls short of what a stage manager should be, and the system, though comparatively harmless at first, becomes a source of annoyance to both parties at a later period.

In most of the great theatrical successes it will be generally found that the "staging" of the piece has, in a great measure, insured its favourable reception at the hands of the public, while there are, unfortunately, too many instances of effective stage management having more to do with the success of a play than its literary qualities.

It may be argued that there is a wide division between the amateur and professional stage manager; but on the face of this, let the play be as slight and trifling as possible, without stringent supervision, flaws and waits will be the consequences. Again, the stage manager of a theatre has by his side a well-stocked property room, together with a good supply of scenery. These amateurs will have to provide. With regard to the scenery, this is a matter of small importance, providing an artistic friend is willing to use his brush on behalf of the followers of Thespis. Therefore, taking into consideration the lack of experience on the part of amateurs, the stage manager has all his work to get his actors above the line of mediocrity. It is, however, in the power of the amateur to reach a high stage of artistic finish. This is done with close study and a careful conception of the character he has to represent; but to insure an all-round success the general arrangements must be as complete as possible, and this is obtainable by the selection of a person competent to take the reins of stage management.

The choice of a prompter, an individual generally in great demand at amateur performances, has next to be considered. The duties are simple enough, but he must be always at his post.

while the performance is going on. On the public stage the prompter usually undertakes the correspondence connected with his immediate circle, gives written instructions to the scene-shifters, gasmen, &c. He is supposed to attend every rehearsal, and follow the actors with his book, or read the parts for those who are unavoidably absent. This also applies to the unprofessional community, for a prompter is always a useful person, both at rehearsals and performances. The posts of stage manager and prompter once filled by responsible persons, then the really important question is the actors.

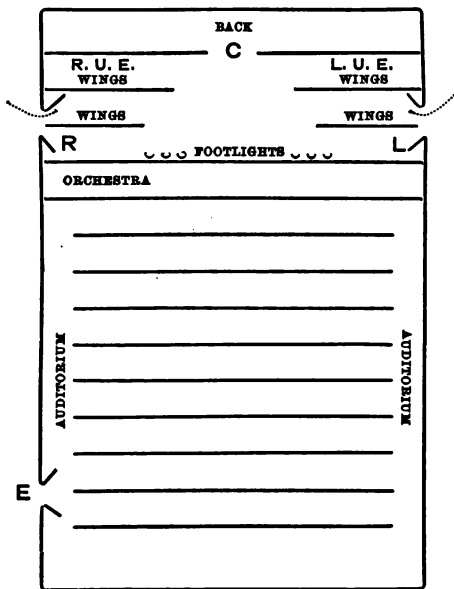
The selection of an effective play, with a sprinkling of good parts, is, obviously, a step in the right direction. It is best to avoid petty jealousies, even with amateurs, as to the length of their respective parts. In this matter, as with others, the stage manager's decision should be final, and he should exercise great care and discretion in the distribution of the parts.

Some of the comedy-dramas of the present day are most suitable for amateur treatment, as they do not call for much in the way of alteration of costume, while for vigorous dramatic action they are to be favourably compared with pieces of the historical type. The matter of properties and general accessories must also be taken into consideration, and it is rarely one hears nowadays of an amateur attempt at an historical play. In a modern drama the acting required is of a finer quality than that suitable for a piece of a slight melodramatic colouring. But the former is easier for the amateur to grapple with, unless he happens to be an admirer of the sensational school, a style of acting which is, fortunately, dying out, and which is only served up at a limited number of theatres.

Theatrical properties on a large scale are difficult things for amateurs to attempt, and in an historical play they must be chronologically correct, or they may call forth a titter from the audience. It is very well to assume that a cloth thrown over an easy chair will make a good enough throne, or that swells of the sixteenth century drank their wine from glasses essentially modern in shape and make; but these little flaws blur the picture, and unless the play can be mounted with realism, then turn to a modern drama, with its pathetic story, its witty repartee, and its effective

tableaux. Should, however, it be the earnest desire of the amateurs to figure in a play dealing with the past ages, let the arrangements be commenced in good time; and then the properties can be made realistic and accurate, with little expense, by any person with ordinary intelligence, following the hints given on page 18.

The musical portion of the entertainment must be left to



STAGE DIRECTIONS:

R—Right, L—Left, C—Centre, R U E—Right Upper Entrance,
L U E—Left Upper Entrance, E—Entrance to Auditorium.

FIG. 1. PLAN OF ROOM, ARRANGED FOR THEATRICALS.

circumstances. In a modern drama, a pianoforte would answer all purposes in a private circle. If, however, musicians are obtainable, then let the band be as strong as possible. Music is often needed to accompany actors in their "business" at different points of the play, therefore it is necessary for the musicians to attend the last

two or three rehearsals. If the entertainment takes place in an ordinary room, the orchestra should be placed near the wall on the right side of the apartment, arranged as shown at Fig. 1, so as not to obstruct the view of the audience; they will also be in a position opposite the prompter (who always takes his place on the left side), who will be able to communicate by an arranged sign when music is required in the play.

The lighting arrangements for a home performance are more simple than they may appear; and assuming that the house is supplied with the ordinary gas-fittings, the cost should be very trifling. Very acceptable foot-lights can be arranged with a few yards of indiarubber tubing fitted with ordinary gas burners, and attached to any portion of the fittings "behind the scenes," and can be lowered at any given point in the play.

A long strip of zinc or tin, about 9in. in width, should be placed behind the burners, the edge of the tin slightly lapping over so as to confine the brilliancy to the stage. One side of the strip should be painted white and the other black, the latter, of course, facing the audience. One or two burners at the side of the stage will give sufficient light, and this being effected, the lighting arrangements may then be considered complete. In houses where, for numerous reasons, gas is not used, a very effective substitute may be found in several night lamps being placed along the stage; the particular kind referred to are sold at 1s. each, and are better known under



FIG. 2. WING OF PROSCENIUM.

the somewhat sensational title of the "Burglar's Horror." If it is necessary that these should be used, then there must be some arrangement for darkening the stage when required by the play.



FIG. 3. TOP BOARD OF PROSCENIUM.

A *proscenium*, as shown at Figs. 2 and 3, could be made to look very effective without calling for much in the way of expense. In

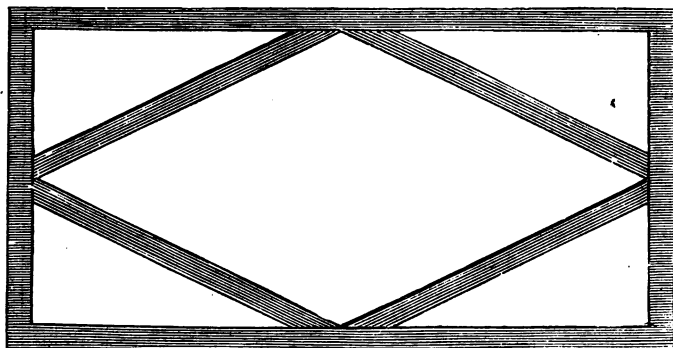


FIG. 4. FRAME ON WHICH TO STRETCH THE CANVAS.

the first place, the dimensions of the room must be taken into consideration, and the stage front made accordingly. Let the frames be made as shown at Fig. 4, for unless constructed properly, the

shrinking of the canvas after painting will drag them out of their proper shape. This suggestion also applies to other portions of the scenery. All scenery must be painted on frames, made as shown at Fig. 4, and it requires the assistance of two or three persons to stretch the canvas, to avoid creases. The *modus operandi* of the scenic effects for an amateur performance is as follows: The frames of the proscenium having being prepared, the canvas or unbleached calico should be fixed on by means of clout nails. Scene-painters generally use them 1in. or 1½in. in size. To insure the canvas being stretched evenly and without folds, the seams must lie across, and not down the painting. The professional scene-painter thinks nearly as much of the hanging of his work as the painting of it.

The proscenium, illustrated at Figs. 2 and 3, does not, however, call for much in the way of scenic art, it being composed of cretonne, of two different shades, and wall paper of a quiet, artistic pattern. It should consist of three pieces, the two wings and the top board, and as the wall paper is of great consideration in this piece of work, the selection of an effective pattern should be left to the taste of someone who is decidedly artistic, without being "consummately utter." A little gold blended with the pattern will heighten the effect at evening, and paper that can be used for this purpose is not at all expensive. Presuming that there is a strong brown tint apparent in the paper, then cretonne of a pink shade would match very well, while for the darker material a sage green would prove highly effective.

The process of papering the frames is similar nearly in character to that of papering a wall. After this has been done the cretonne should be fixed to the boards in the manner shown in the illustrations (Figs. 2 and 3). With regard to the figures, they can be obtained at any wall paper establishment ready to be stuck on, or a better mode would be to commission an artistic friend to display his talent in this direction—something *à la* Walter Crane would meet with general approbation in the present æsthetic craze. For fixing the boards together when finished, the simplest arrangement would be for the top board to have two holdfasts at each end. These should fit in two staples attached to the woodwork of the side wings. The greatest care should

be expended on this portion of the work, as in the event of the top board coming to grief the result would not be altogether gratifying.

The painting of the scenes will next occupy our attention. Before the colours are laid on, the canvas or calico must be primed. The latter material will suffice if intended only for the time being, but if for wear and tear, canvas of close texture must be resorted to. The "priming" consists of a coating of size, followed by one of whiting soaked in water to the consistency of cream. The best double size is always used by scene-painters, who melt it in a tin pan with a little water. Someone must take his position near it when on the fire, to prevent its boiling, and occasionally stir it. It should be applied with an ordinary whitewash brush, and should be thoroughly worked into the canvas. In scene painting many of the different shades are only obtained by mixing one colour with the other while on the palette, and it would be advisable for the artist to try his colours on a small scale in the first instance, for the simple reason that in distemper painting the colours are much lighter when dry, so that any person new to the work cannot estimate the particular shade of his paint when first laid on.

Now, it is just possible that the amateur in scenic art has become impressed with the notion that a series of daubs and touches will indicate a tree or a piece of rockwork—for some people, after having closely inspected a scene, look upon the scene-painter's art as a clever piece of mechanical trickery, because they can distinguish nothing but splashes and smudges—but he must not give way to this fallacy, for in scene painting he cannot hide little defects in his colouring, perspective, and composition; it being more probable that, being on a large scale, his failings will be the more revealed.

An interior of the present day is a most simple matter for the scene-painter, as he goes in for the realistic, and uses wall paper, with real door plates and handles. With regard to landscapes, some are comparatively easy to produce, and look quite as effective as a more difficult or elaborate piece of workmanship. Take, for instance, some of the backgrounds of Caldicott's pictures. In his toy books, with only a few touches of his pencil, a most

effective bit of landscape is represented, and the amateur would derive great benefit by having one or two such picture books by his side when painting a scene. The outline sketches which intersperse the text would be especially useful to him. The scene given below (Fig. 5) is easy to produce, but takes longer to paint than a broad expanse of fields, &c.



FIG. 5. EFFECTIVE AND EASILY PAINTED SCENE.

Before proceeding further it will be advisable to give the following list of colours generally brought into use in scene-painting: Rose pink, Yellow Ochre, Lamp Black, Chrome Yellow, Orange Chrome, Flake White, Wet Blue, French Ultramarine, Brunswick Green, Burnt Umber, Venetian Red, and Orange Red. There are various shades, brilliant and

effective, to be obtained by judicious mixing, and with a little study the amateur scene painter will soon be able to make a colour if he does not actually possess it. Colours of the commonest description will serve the scene painter, and they can be obtained at any oil shop in a dry state, and will readily mix with the help of water. A few colours are to be obtained ready mixed, the most useful being lake, indigo, and burnt umber. The different colours should be kept in little pots, and all under water. For a mixing board the lid of a packing case would do, with a rim about 5in. in depth round three sides of it and about twelve small compartments arranged with small pieces of wood.

Now, the canvas having been fixed on to the frame and pinned, we possess a miniature sketch which we should like transferred on to the material before us; then, supposing our scene is to be 14ft. by 11ft., we line our sketch with inch squares all over with a pencil (see illustration of scenery, Fig. 6). This idea then has to be followed out on the canvas, only the *modus operandi* is slightly different. A piece of string having been thickly covered with charcoal, two persons hold it tightly at each end, touching the scene, while someone in the centre suddenly pulls it, and lets the string rebound sharply, thus producing a perfectly straight line, and in this manner the canvas can be covered with foot squares, and the design sketched out with charcoal, care being taken in the matter of perspective. When this is done, the outline should be followed out with black chalk (obtainable at any artists' colourmen), as there is less chance of obliteration when painting; and the charcoal squares then dusted off. Scene-painters usually have a small piece of charcoal or chalk attached to a stick about a yard in length, so enabling them to sketch the high points without the trouble of lowering the scenery.

If a country scene be required, then the easiest for the amateur to attempt is a broad stretch of green fields, picked out with hedges, and backed with a little shadowy foliage. The fields should be a simple plain wash of green of slightly different shades, while the hedges should be painted sufficiently dark to show up well against the lighter colours. In illustration (Fig. 6) are inserted

letters, L. G., D. G. (signifying light green and dark green), in the outline, as a suggestion for the position of the different shades of colour.

A snow scene is not so difficult as it might appear, and in the case of a broad stretch of country, the sky is the portion to

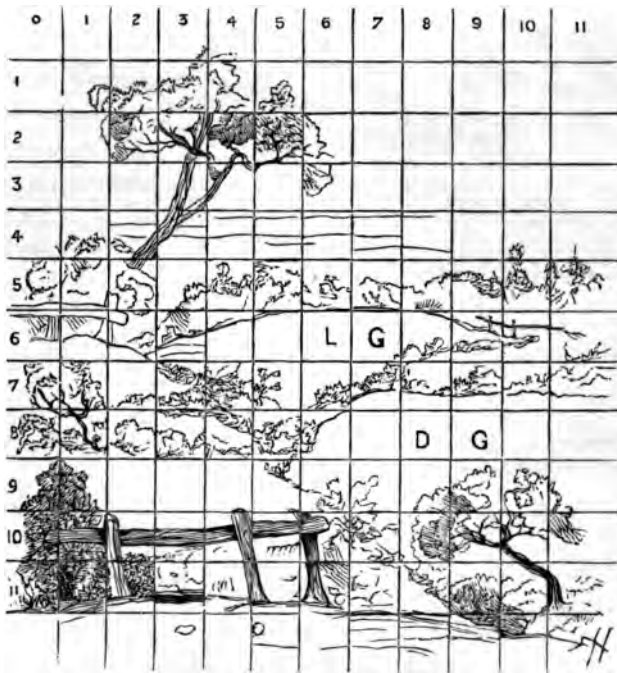


FIG. 6 PREPARING CANVAS FOR SCENE PAINTING.

which the greatest care and artistic treatment should be directed. Let the scene be picked out with various lines of withered and almost black hedges (see illustration of Winter Scene, Fig. 7). touched up here and there with a little burnt umber and white.

The fields should be simply treated with a coating of flake white (F. W.), while footmarks, ruts, &c., can be painted in with a touch of light grey, which can be obtained by mixing blue, pink, white, and a little burnt Sienna. This should also be used for working in the effects of a wintry sky, and a little mixture of Venetian red and yellow ochre can be added with great effect.

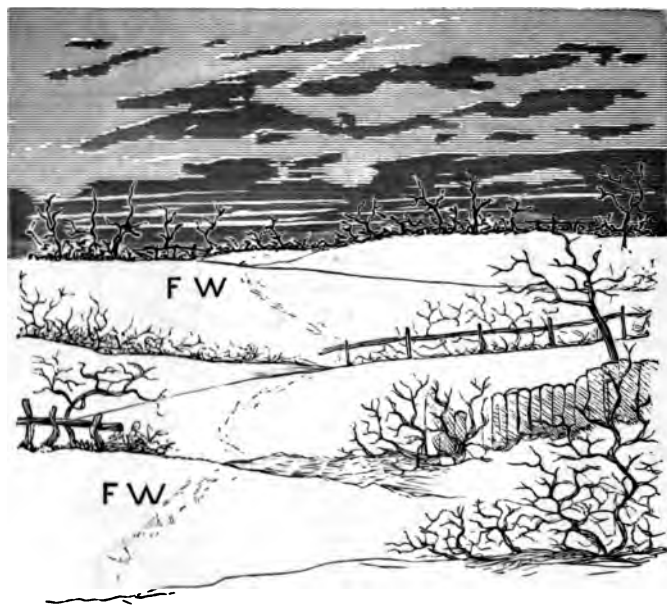


FIG. 7. SUGGESTION FOR WINTER SCENE.

In the illustration of the winter scene a streaky leaden sky is roughly sketched out, but the amateur scene painter has only to turn to the engravings in any of the magazines for numerous models for this subject; true, they may appear difficult to copy, but they may possibly stimulate him slightly, and, after one or two attempts, something will be produced that will give satisfaction, both to

the artist and the audience. The foreground may be made more attractive by a row of broken palings or some withered trunks of trees (see Fig. 8) or anything natural which the artist may feel inclined to put in. In our illustration (Fig. 9) on the following page, an outline of a tree, and one in a finished state, are shown.



FIG. 8. FOREGROUND, SHOWING WITHERED TRUNKS OF TREES.

For producing a representation of natural foliage a little study is advisable. If the reader has ever closely studied the paintings or chromo productions of Birket Foster, the dotted mannerisms of this charming painter must be plainly apparent. Then in painting trees the amateur cannot do better than follow out this kind of stippling, only on a larger scale. Let the centre

tints be laid on with Brunswick green in the first place. This forms the solid portion of the foliage. Even this should be worked in with a series of spots and twirls. Then the lights must be put on in the shape of yellow added to the green, and introduced to the canvas with various light touches. This "greeny-yellow colour," as Mr. Gilbert would call it, gives the



FIG. 9. TREE IN OUTLINE AND FINISHED STATE.

appearance of leaves, and, if for a foreground tree, a little yellow ochre or chrome yellow alone will add to the effect of the scene. To give trees in the distance a shadowy appearance, a little white should be mixed with the Brunswick green, while the topmost parts should be touched gently with chrome yellow.

The trunks of trees must be made as showy as possible, yet with all due regard to nature. The colours used generally are burnt umber for the first painting, and the same colour mixed with white for the second treatment, while the dark portions should be laid with black, not too decidedly, but gradually.

Mountains are not often to be found in an example of amateur scene painting, but, if necessary, they should be painted in either with a misty grey, or purple with a few streaks here and there of green mixed with white. Water is often a great embellishment in a scene, and it can be treated in various ways. For

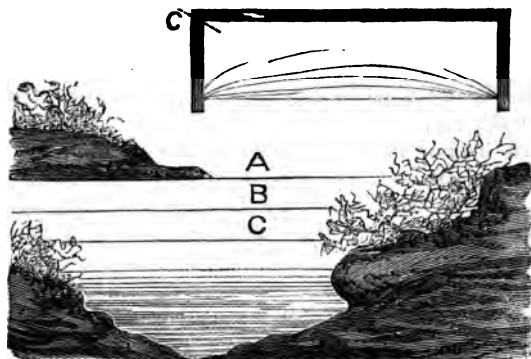


FIG. 10. PLACID RIVER OR STREAM SCENE.

painting a streamlet or river the same colour as the sky will suffice, but should be considerably toned down by the shadows of trees, &c. In some theatres they have, on certain occasions, used real water, but the results have not been at all gratifying, the imitation looking far better. For a realistic representation of a placid river or stream in illustration of scenery (Fig. 10), a sketch is given showing how this may be brought about. For a small stage, four or five frames would answer; these should be made in the simple manner shown at C, with coarse muslin stretched tightly across. Light blue muslin must be used, but it must be very light, the cerulean tint being hardly perceptible.

The size of the frames should gradually increase with the last one, and should be laid along the stage, as shown in the illustration at A B C (Fig. 10).

For turbulent water the stage can be covered with material similar to check dusters, while, to represent the foaming billows, some six or eight sportive boys (at sixpence a night) would go through a series of mysterious antics underneath. But the amateur would find that a piece of green muslin shaken at each side of the stage would answer all ordinary purposes.

For a cloudless sky the colours required are wet blue, mixed with flake white, and it must be laid on with great evenness. For covering large portions, such as skies and fields, scene painters use the ordinary whitewash brushes. When white clouds are to appear against the blue, it should be done when the blue is damp, as the blending then is much easier to the painter, and softer to the eye.

For an interior of the present day an outline (Fig. 11) is given as a suggestion, and it will be seen that the art of the scene painter is conspicuous by its absence in this case. The door and panels have only to be sketched out in the manner previously stated, and then comes the wall paper, the real door knobs, door plates, &c. The colour of the border must be left to the amateur, who will have the selection of the paper, &c.

Cheap lithographs can be purchased and stuck on the walls, and round them painted elaborate frames, with picture cords, &c. All colours must have a portion of whiting mixed with them, not omitting the size, which is the important ingredient in the mixing. The whiting produces evenness in the painting, and makes them opaque.

Stage effects is an important matter, and though generally the *modus operandi* is extremely simple if properly managed, it greatly adds to the success of the entertainment. When, in the midst of a pathetic scene at the theatre, we hear the moaning of the wind, we have only to look behind the scenes to find that the sound is produced by a wheel, over which is tightly stretched a piece of strong silk. But for a private entertainment, if a representation of wind is necessary, two sheets of fine sand-paper rubbed together will prove a very efficient and realistic

imitation. Common parlour lightning answers very well in the case of a stormy night, &c., while to produce a moonlight effect, a circle or half moon should be cut in the scene, and covered with thin white silk, and a strong light placed behind it. Stars should be treated in the same manner.

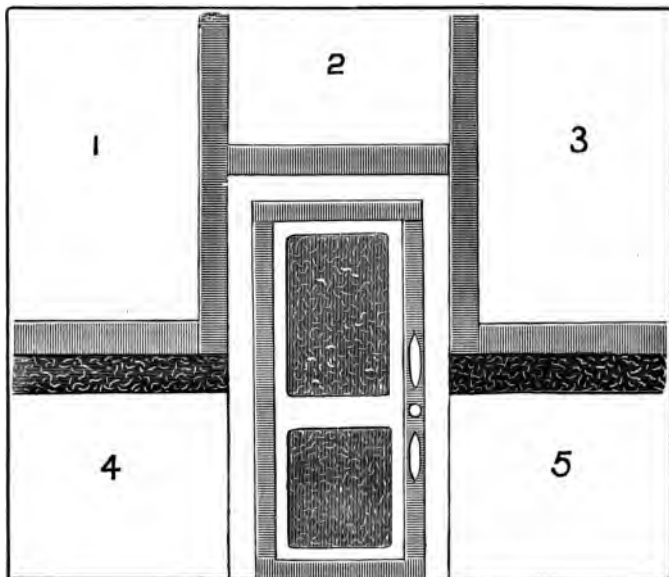


FIG. 11. OUTLINE OF INTERIOR.

For a snow scene small particles of white paper gently descending from above will effectively imitate snow, while the actors in this case should be provided with small pieces of jewellers' wool, and place them in places where snow would be most likely to congregate. A fireplace is a necessary adornment for an interior, and looks well, especially if the fire be alight; this is arranged generally on the stage by a small framework of wire being covered with red material, dabbed here and there with lamp

black; this is fixed in the grate, which is usually composed of wood, and someone takes a position behind it, and holds a small lamp or gas jet, which being suddenly moved about will give it the appearance of a flickering fire. The pattering of rain against the window can be effectively represented by preparing a wooden frame with brown paper stretched across it and flogging it gently with a short stick, to which is attached four or five pieces of thin cord with small knots at each end.

The "*properties*" are the next thing to be taken into consideration; it must be borne in mind that everything used on the stage, with the exception of scenery, is designated under the head of "Property." Furniture, china ware, fire stoves, stuffed rockwork, &c., all come under the property man's supervision. But on the amateur stage the accessories required are not very pretentious in character, and can be easily made to look realistic. Old-fashioned furniture is often required in a play, and as the management do not feel inclined to pay prodigious sums for chairs and tables, which would be very illtreated, they give orders to their property men to make some, and very well they do it if they have time.

Any old chairs or tables can soon be transformed into baronial furniture when once in the property room; or old chairs, &c., not being obtainable, then new ones can be quickly put together and made to appear massive and heavy in the following manner: If you look at a piece of jewellery you will find it invariably stamped, and rarely solid. The oak carving is imitated in just the same way. A lot of paper is beaten into a pulp, and flowers and scrolls and various patterns stamped out of it. This is tacked on to the chairs or table, giving it as much solidity as possible, and then a coating of burnt umber, mixed with some lampblack, is put on, and when dry a coat of varnish. As an illustration of the effect produced, we give, at Fig. 12, sketches of a chair before and after modelling. Packing cases may be made into the most realistic pieces of furniture in this manner, and a vase or two scattered about adds to the effect of the scene. Common white china ware, with a rough pattern painted on it in blue, makes a very good imitation of old china.

Effective rockwork, as shown at Fig. 13, is composed of shavings

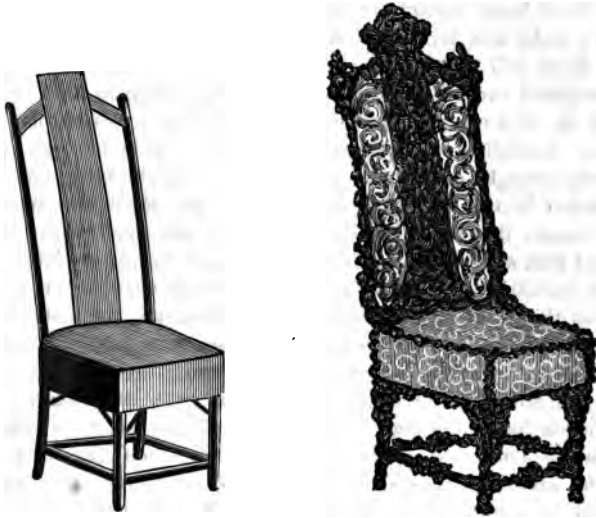


FIG. 12. CHAIR BEFORE AND AFTER MODELLING.



FIG. 13. EFFECTIVE ROCKWORK.

placed in a cover of calico or canvas in the form of a bed, and

then sewn or bent over to give it a rugged appearance. This should be slightly primed and painted to match the drop scene. The black brush should not be sparingly used. A grey or misty brown looks well for rockwork, and streaks of light colours here and there will prove attractive. There is a certain amount of art required even in painting such a simple thing as this, for it must be remembered that daubs and dashes represent nothing unless carefully and properly employed. Eatables are very cleverly brought out by the professional property man, but this particular branch in his occupation does not affect the amateur very much, though fruit, fish, bread, &c., are made with calico stuffed with sawdust, and painted to represent the various articles.

An imitation gilt looking glass can be easily made for the stage, and as this is an indispensable piece of furniture for a drawing-room scene, and pretty frequently in use, it is better to manufacture a "property" than make dangerous experiments with the real article, as breakage will be sure to be the result. Let a wooden frame, the size of an ordinary chimney glass, be covered in canvas (stretched very tightly) and the moulding prepared in the same manner as the "property" furniture. The canvas should be covered with silver paper, and then shaded from the top with a mixture of lamp black and white; the shading should be very gradual, and it would be as well to have a real glass before you, so as to get a correct notion as to the position of the shadow. The frame of the glass should be of finer pattern than the moulding on the furniture, and covered with Dutch metal.

Steel fenders can also be represented by a wood replica, of an ordinary pattern, with silver paper. Mantelpieces can also be made of wood, and painted to imitate marble, and ornaments can be made of turned wood, painted, or from pulp. Mossy banks can be made of a framework of cane, and covered with canvas, and painted, while the cheap flowers from the linendrapers, fixed in, give it a natural appearance, and for the bottom of some of the drop scenes little heaps of leaves cut out of green material, and placed at various positions, add to the effect. Rushes, for the foreground, can also be made by attaching leaves to thin pieces of cane, and then giving the whole a coating of paint. Should, however, the amateur have to produce something in the play which is

not briefly stated here, then he must make something as near as possible to Nature. Property men, even the great Dykwykin, are only copyists. They look to Nature for everything, slightly caricature it, and hence their success. The amateur must do the same; it is unlikely that he will require anything in the play that is unnatural; if he should, it will not be necessary to pay such particular attention to its production.



"MAKING UP."

"MAKING UP" the face for the stage has now become recognised by actors of ripe and varied experience as an art which requires the greatest care and study, and a knowledge of which is as essential to the professional as his wardrobe. Indeed, it is a matter of frequent remark that an actor who is clever in the preparation of his face will eventually distinguish himself in the walks of the drama. We do not mean to say that to insure success it is necessary to purchase an elaborate make-up box, or that the British public would receive with a *blasé* air of indifference any actor who was not prepared to bring forth his thirty different shades of *pomade au visage*, but that a clever make-up will go a long way to render the representation of a character more than usually acceptable.

Some actors of the transpontine school used to content themselves with the use of a piece of burnt paper for transmitting brilliancy to the lustreless eye; but then such reckless attempts at facial preparation were partly hidden by the long wigs and slouched hats that the representatives of melodrama were wont to indulge in. Now the art of making up has become more difficult, for the simple reason that the majority of successful plays are written to represent men and things of the present period, and hence the actor of to-day is deprived of the embellishments of an historical and spectacular order.

In making up for a character in a play dealing with history, an actor, to be successful, must imitate as closely as possible the habit of wearing the beard, &c., at the period the action of the piece is supposed to take place; and he must also rely to a certain extent on his face, as he cannot go far in the

matter of originality with his apparel, for he must adhere rigidly to the given model. The difficulty, then is, to make-up effectually, yet with all due regard for nature.

Some years since there used to be connected with the Hay-market company an actor who, being clever with his pencil, always went forth armed with a modest little sketch book. In the event of his meeting with an individual whom Nature had moulded in the spirit of fun, he would follow him and contrive to take hasty pencillings; then at some future period he would work out in detail the rough sketch. By resorting to this practice he soon became possessed of a unique collection of quaint portraits, which proved useful to him when requiring a subject for a new make-up. This idea is carried out, though on a different principle, by some thoughtful actors when engaged at the theatre, for sometimes, when they have a new play in rehearsal, they are at a loss what to select for an effective make-up. They therefore, when on the stage, take the range of the stalls, and if they can discover an occupant who has any pretensions to original appearance, they study him as closely as their business in the play will allow. Indeed, clever and effective preparation has its prototype in real life, for as a novelist sketches his characters from living people, so the actor reproduces for the stage models of grotesque members of the human race.

Perhaps Mr. Hare produces some of the finest character faces to be seen on the stage: his make-up is always suggestive of careful study, and though bordering on the grotesque, his quaint effects are thoroughly natural. His preparation impresses you with the notion that you have seen such a type of character somewhere. In the matter of remarkable transformation of the face, we may quote Mr. Irving, who many years ago played Bill Sikes in a dramatised version of "Oliver Twist:" this was before he attained any degree of popularity, and Mr. Irving was at that time a very slim-built young man, but his make-up was a marvellous illustration of Dickens' character, and certainly brought to mind the early book plates of George Cruikshank.


However, it is not only popular actors who are successful in their makes-up, for, like sparks of inborn talent, they are to be found beneath the most commonplace bushel. Notably, as an

instance, some years ago, in Halliday's adaptation of "Nicholas Nickleby," reproduced at the *Standard*, a Mr. George Byrne represented Brooker; the part was a very small one, but the make-up of the character, portraying an old haggard tramp, was remarkably clever and highly effective.

It is not necessary to recall all the studied preparations of the face notable for effect and realism; suffice to say, that, within the last few years actors appear to have bestowed greater care on their makes-up. They have more consideration for it as an art, and thus some stage appearances reach a high standard of artistic merit. Actors who yesterday simply made up with the intention of improving their features, to-day bestow the greatest care and attention in modelling their faces with the exact expression of the character they represent. Referring to the actual necessity for preparing the features for the stage, we may say that it is the position of the lights—the border, side, and foot-lights—that change even a healthy complexion into a sallow, dirty, and unearthly hue. Take, for instance, a pantomime in which a large number of poor children figure as a Lilliputian army: for the most part their faces are not even touched up with a hare's foot, and they appear to have the most miserable complexions.

The old method of making up was not by any means so effective as the preparation of the present day—the face being treated to a coating of violet powder, the hare's foot and rouge were called in to throw up the complexion, the chin and cheek bones being very liberally treated to colour. It will be seen at once that this method needed reformation, for it is impossible to give the whole of the face a natural hue with violet powder, and though carmine was employed to heighten effects, the face must have had a patchy appearance.

Another difficulty, and a very serious one, was the perspiration of the flesh becoming, after a little exertion, palpable through the make-up. This frequently resulted in one colour running into another, hence a most ludicrous expression. It is almost (even now) impossible to effectually patch up a make-up after it has been once laid on the face, and the old method necessitates the actor making up afresh after he has strutted and fretted through



a few scenes. By the introduction of grease paints, or, as more familiarly termed, wig paste, the art of making up is at once made simple and effective, one inestimable advantage being that it is proof against perspiration. The actor of any pretensions to popularity who first used wig paste for the face was the late Mr. Charles Calvert. He experimented with it, and the result was a most charming and natural stage preparation. It is evident the materials must have been selected with great care, and judgment used in the making of this *pomade au visage*, with due regard for the effects of stage lights, for it is well nigh impossible to prepare the face with wig paste in the daylight, as sometimes actors are required to do for *matinées*. In the light of day it has the most strange and grotesque appearance. The illustrations given on pages 26 and 27 (Figs. 14 to 19) show two popular actors *before* "making up" for favourite parts, during the process, and when completely prepared.

Some men are of an opinion that there is a great difficulty in a young lady blessed with well regulated features altering or making up her face to represent an old or ugly creature of the feminine order. This is a mistake, for a beauty can very quickly change her features; the great difficulty is for a female whom Nature has not endowed with elegantly moulded features to change them into the fair and the beautiful. The features of a lady can, however, be transformed from the commonplace to the brilliant by carrying out the following instructions. Let the face and the neck be well treated with violet powder applied with an ordinary puff. In following out this method, carmine is the best preparation for colouring the cheeks, a small portion being placed on a hare's foot and applied to the face; great care should be taken to keep the colour high on the cheek bones, as this in all makes-up has a good effect on the stage, where youth and beauty only are supposed to be represented.

With regard to the eyes, their appearance may be greatly improved by the steady use of a thin camel hair pencil, a narrow streak of watercolour being solidly drawn directly under the bottom eyelash; for the top eyelashes the better mode is to darken them with a particular brush, which can be obtained from Clarkson's, Wellington-street, Strand, or any wigmaker's. It is



FIG. 14. MR. CHARLES WARNER.
(*Showing Outline of Features.*)



FIG. 15. MR. CHAS. WARNER AS COUPEAU,
IN "DRINK."
(*Showing Unfinished Make-up.*)



FIG. 16. MR. CHAS. WARNER AS COUPEAU,
IN "DRINK."
(*Showing Finished Make-up.*)



FIG. 17. M. MARIUS.
(Showing Outline of Features.)



FIG. 18. M. MARIUS IN "OLIVETTE."
(Make-up Complete, with Exception of Wig.)



FIG. 19. M. MARIUS IN "OLIVETTE."
(Showing Finished Preparation.)

really a toothbrush on a diminutive scale. If for a dark complexion it should be well soaked in Indian ink or sepia. This brush should also be used for darkening the eyebrows, as the paint does not clog, and consequently gives them a realistic



FIG. 20. EYE BEFORE PENCILLING.

effect. For showing the difference of appearance the use of colour gives to the eyes, two sketches (Figs. 20 and 21) are given illustrating the effects before and after colouring. It will be seen in Fig. 21 that the top and bottom eyelashes (H and A) are rendered effective and telling by the brush.



FIG. 21. EYE AFTER PENCILLING.

For a dark person, wishing to give the eyes a fair appearance, chrome should be used, and the application followed out in the same way. The slightest possible tinge of carmine should be applied to the chin; this throws up the face when on the stage

to a considerable degree. To those who make-up for fair complexions, great care must be expended on the eyes, as it is always judicious to give a dark line round the eyelashes. This is sure to give brilliancy to the eyes, while it must be admitted that dark eyelashes are perfectly consistent with a fair complexion. With regard to the arrangement of the hair in the matter of ladies little can be said, but should it be deemed necessary to wear a wig, all the theatrical perruquiers follow out the acknowledged fashion of wearing the hair, and consequently a wig made up to the present mode can always be obtained.

We will now endeavour to give the necessary face preparation, for the most part suitable for characters of the “walking gentleman” order. It is needless to mention that such parts as these require but little making up, but it must be taken into consideration that there are clean and dirty makes-up, and thus, in a character of this kind, if the preparation is put on the face in a bungling manner the defect will be all the more palpable. In the first place, the *perruquier* will advise you to purchase perhaps fifteen or twenty different shades of grease paint. This is not necessary, for if you are going to play Charles Middlewick, in “Our Boys,” Caleb Decie, in the “Two Roses,” Augustus Burr, in the “Porter’s Knot,” or any such character, you will find two sticks — a shade of flesh colour (you can choose the shades most suitable for your complexion), and a decided pink for colouring the cheeks, quite sufficient for six performances. A puff and some violet powder will also be required, or, as some persons object to using violet powder, they, like a good many professionals, can use corn flour. The amateur will also find an ordinary tin box of water colours, those sold at 1s. and 2s. will do admirably, and a box of Indian ink, with the particular brush previously alluded to, very useful. These two articles can be had nicely fitted in a cardboard box for the sum of 1s.

Having prepared himself so far with these necessities, the amateur must not forget a small quantity of cold cream, which greatly assists in taking the preparation off the face, after the strutting and fretting have come to an end. It is needless to mention that such articles as a looking glass, comb, and brush will prove very useful: indeed (following the dictum some advertisements

put forth), no dressing room is complete without them. The *pomade au visage*, or wig paste, previously alluded to, is sold at Clarkson's, the theatrical wigmaker's, in Wellington-street, Strand, where every article used by the amateur or professional can be obtained. For sixpence you can obtain a stick about four inches in length, and it is ready for immediate use. About an inch of the silver paper which encases it being turned down, and the face being perfectly clean and well shaven, take a stick in the hand and commence smudging the features all over. Should by



FIG. 22. OUTLINE OF FACE.

any chance the paste be hard, if it is held a few inches from the light it will immediately become pliable. After the face is dabbed with the paste, the fingers should be used for toning and rubbing the paint into every muscle, great care being taken to get a proper supply on the ears, in the hollow of the eyes, and well on the forehead, and particularly a good coating on the neck. This having been done evenly and cleanly, the colouring for the cheeks should be applied in the same manner, care being taken to keep it high on the cheek bones (see letter A, Outline of Face, Fig. 22).

The powder is the next thing to be used for giving a good coating to the face, and if any should get on the eyelashes or eyebrows, it must be brushed off or painted over, as this would have a peculiar effect on the stage. The face is now thoroughly prepared for lining, and for characters such as gentlemen of the present day the directions previously given may be followed out. If the amateur is of opinion that his whiskers or moustaches would look better if darkened or lightened, a little Indian ink well rubbed in will accomplish the one, and for the other a small quantity of any light shade of colour similarly rubbed in will give the desired tint.

The make-up for a young man of the modern school having been described, we will turn our attention to preparing the face for characters in which maturity is supposed to be represented. It will be judicious for the stage aspirant, if he has previously played juvenile parts, to carefully study those portions of his features which may be effectually adapted to a mature make-up. If he possesses whiskers and moustaches of a black, brown, or even auburn hue, then he will have to change their colour by the application of some grey powder, which can be obtained for sixpence a box. And then the skin should be made darker, *ergo*, a more decided tint of wig paste, as it is usual for the face of a man in the prime of life to assume a bronzed hue, and then at this period the wrinkles will have long made their appearance. Of course it greatly depends on the particular character that is to be represented how the amateur should decide for an appropriate make-up. A man of forty-five years of age is a prominent character both in comedy and drama; he may be a city man, author, artist, or what not. Then, following in the footsteps of a professional actor, the amateur should study the general appearances peculiar to men moving in the relative grooves. Place an artist and an accountant side by side, and you will at once discover that both indulge in a little eccentricity which can be reasonably introduced on the stage.

It does not require a very large amount of judgment to make up for a prize-fighter or a costermonger. But to introduce with a little agreeable exaggeration the characteristics of a middle-aged gentleman of the present day, it requires something more than

having the actual materials on the dressing table, for it calls for study and close observation. For instance, in the first place the hair will have to be powdered in order to give it a grey appearance, or a wig must be worn, though the average actor will never wear a wig unless absolutely compelled to do so. In a modern character a wig rarely looks as well as the natural hair, though theatrical wig makers are always *au courant* with the adopted fashion. The previous remarks respecting the mode of applying the preparation to the face may be followed, excepting that a darker shade of *pomade au visage* had best be used. If it



FIG. 23. OUTLINE OF FACE.

is decided that a wig should be worn, then the one for this character should be a "half bald." This must be put on when the lower portion of the face has received a coating of colour.

Great care should be expended on the fitting of the wig, which should be perfectly tight; the natural hair, if combed back from the forehead and kept behind the ears, will make the wig set well on the head. Then the part representing baldness will have to be joined to the forehead by means of the wig paste, a

little of which should be rubbed along the edge, until the join has disappeared from view. If the bald portion of the wig should not match exactly with the colouring on the face, a little of the wig paste should be rubbed on it and toned with the finger. If no whiskers or moustaches be worn (this is the exception, not the rule, in characters of this age—see letters H and R in Fig. 23), it will be necessary to lightly touch up the lower portion of the face with a little powdered blue, thus giving the appearance of recent shaving. The next thing is to carefully powder the face, so as to tone down the rough coating and add a touch of realism to the make-up.

Take note of an artist, and you will find that he blends his colours by using a softener. The face is now ready to be lined or to have the furrows and wrinkles painted on. The colours should be burnt umber or sepia. The lines should be very faint round the eyes, but withal very firmly painted. In illustration giving outline of face (Fig. 23) the proper position of the lines are shown. The two between the eyebrows should be painted darker than those leading from the nose and round the eyes. The face should be powdered first, as paint on the flesh dries very slowly.

With regard to the lines intended to represent wrinkles on the forehead, the first painting should be very faint, and afterwards a thin streak of darker colour should be laid on, on the first lines. This will naturally soften the appearance of single lines. If all wrinkles were painted in this manner the effect would be more realistic than the adopted mode, but it requires practice to line the face with decision in this particular style. Perhaps the greatest difficulty for a young amateur to effectually overcome in the art of making-up is to successfully model his face into that of an old man. It is a difficulty, but it can be overcome by all, though some have features particularly adapted for such alteration, and hence their success. To make-up as an old man requires practice, therefore the amateur must not get disheartened when he has finished his preparation to find that it may represent something or the other very effectually, but certainly not what he has attempted.

In the scale of facial graduations we have endeavoured to give

in Fig. 22 as youthful an appearance as possible; really it is a prototype of the actor previously mentioned, and though that and the following drawings may be somewhat crude, it is because we have made up the various features, and endeavoured, as far as possible, to give the exact expression to the faces that the application of the make-up would give. In Fig. 24 the drawing represents the face powdered, the lines painted, and the hollows in the eyes treated to a little dark powder, applied with a hare's foot; this has a remarkable effect for a preparation of this character, and where the neck is to be shown, it should be lined slightly with burnt umber.



FIG. 24. UNFINISHED MAKE-UP, REPRESENTING AGE.

In Fig. 24, an illustration of the graduation scale, the eyebrows are rendered more appropriate by the introduction of crape hair. This can be purchased at any of the wig makers, and a sufficient quantity to last an amateur for six months can be obtained for sixpence. Or, if the natural eyebrows are at all bushy or of general dimensions, they may be treated with a coating of wig paste, and then whitened with violet powder. For toning them down and adding a greyish tinge, the slightest possible quantity of powdered blue may be applied.

For thoroughly sticking the false eyebrows alluded to above, and without any fear of their falling off, white hard varnish has long been in use by professionals, and two pennyworth of this will last for all ordinary purposes six months. It will most effectually join any hair to the skin. There is one difficulty connected with it, and that is to remove it after the performance. Warm water, good soap, and a little cold cream well rubbed in will clear the face from all traces of the varnish, if it has not been on for an exceptionally long period; if it has spirits of wine may be used successfully.



FIG. 25. FINISHED MAKE-UP, REPRESENTING AGE.

The varnish is also sometimes sold by costumiers at one shilling per bottle under the title of spirit gum. Clarkson sells a preparation at sixpence per bottle, it being easier to remove from the face than the varnish in its rough state. In Fig. 24 it will be seen that the lower portion of the face has been coated with powdered blue and the cheek bones and hollows of the eyes shaded. This can be done with a brown shade of wig paste, or a small quantity of powdered antimony, which can be purchased for sixpence or a shilling a box. In Fig. 25, the



FIG. 26. MR. TOOLE.
(Showing Outline of Features.)



FIG. 27. MR. TOOLE.
(Showing Unfinished Make-up for Caleb Plummer
in "Dot.")



FIG. 28. MR. TOOLE.
(Showing Finished Make-up for Caleb Plummer
in "Dot.")

appearance of the face is greatly altered by the bald wig, and by being touched up by the light and dark powder, a little white powder having been put on the powdered blue, and a little straggling whisker attached to the face; this is applied in the same manner as the eyebrows, and darkened with a little blue powder. The neck has also been shaded and powdered.

At illustration Fig. 26 we give outline of features of Mr. Toole, and at Figs. 27 and 28 his make-up for Caleb Plummer in "Dot." It will be seen from the two latter illustrations, that he relies simply on the bald wig (see letter A in second drawing of this gentleman, Fig. 27), with his own face prepared to represent age, and the effect is very good, though the lining brush and the dark powder do not appear to have been used very sparingly. In the drawing of Mr. Toole (Fig. 27), the usual position of the bald wig is shown, and to finish his make-up he would simply prepare his face in the manner described (see Fig. 28). But it must be taken into consideration that Mr. Toole is not so young as he used to be, and, consequently, he would have less trouble in representing age than the youthful aspirant to the stage.

In referring to the making up of grotesque features, much need not be said, and it is only in farces of the boisterous order that such character preparation is called for. Amateurs are apt to select farces, chiefly for their "knockabout" qualities, if the term may be allowed, and, consequently, a pugilist, costermonger, or drunken father are made to shine resplendently. Not even the most rigid æsthetic would object to Nature being slightly caricatured in the farce of this order. For instance, to enlarge the shape of the nose, some use paste powder, which can be obtained in a cardboard box, and which can be made into a doughy substance and moulded to the shape required. It should be stuck on with white hard varnish, and, of course, powdered to match the other part of the face. Some actors give the preference to jewellers' pink wool, which should be applied in the same manner, and afterwards trimmed with the scissors to the shape and size required. The cheeks may also be enlarged in this style, but the old mode of wearing property pads to give unnatural fulness is happily dying out.

For pugilists, such as the one in F. C. Burnand's and Montague Williams's farce "B. B.," the lips may be made of broader and uglier appearance by painting them larger with carmine; the orthodox broken nose peculiar to the "fancy" species may also be represented by shading the bridge and the centre of the nose with a little dark powder, gently and consistently toned in with the hare's foot.

With regard to the making up for drunkards, it being one that invites exaggeration, a few well-timed suggestions may not



FIG. 29. MR. GEORGE HONEY.
(Showing Outline of Features.)

be out of place. Those who have seen Mr. Lionel Brough as Uncle Ben in Byron's "Dearer than life," will on meditation find that it was possible for him to give an artistic and lifelike delineation of an old drunkard without unnaturally distorting his features.

Then the Eccles of Mr. Geo. Honey will ever be remembered as a clever and careful piece of acting. Illustrations of his features and of his make-up for this character are given (see Figs. 29 and 30), and it will be seen that his face has been modelled with all

regard for the type of individual he represents. Some say that in making up for a drunkard it is essential to illustrate the characteristics peculiar to that class; this is true, *ergo*, the red nose and the glowing cheeks constitute the average make-up of a stage tippler. But there are drunkards in real life who go on drinking for years and years, and whose countenances, to the ordinary observer, are free from any blemish that drink might cause. Therefore, if anyone has to attempt the difficult rôle of a drunken man, he should make-up the face as little as possible.



FIG. 30. MR. GEORGE HONEY.
(As Eccles in "Caste.")

The ruffled hair, the unshaven chin, the necktie awry, the sleepy appearance of the eyes, the business-like manner imitated with bad grace, the nervous trembling of the hands, and the numerous little things inseparable from an habitual drinker, are sufficient evidences of an affection for the bottle, without grossly disfiguring Nature by the abuse of rouge.

Mr. Honey, as Eccles, indulged in more make-up than Mr. Brough in "Dearer than Life," but then Mr. Honey's dress at once showed that a great amount of study had been bestowed on

what some might think a commonplace subject. You said to yourself as soon as he stepped on the stage in "Caste," "Ah! I have frequently seen a character of that type." It will be seen, by the illustration of Mr. Honey (Fig. 80), that he wears a wig, and straggling whiskers under his chin. His nose and cheeks are slightly touched up with rouge, the lower part of the face is coated with blue powder, the eyes shaded, and a touch of realism added by the lines representing the veins dubbed "crows' feet." Therefore, if the amateur wishes to hold the mirror up to Nature in his facial preparation of a drunkard, he will do well to keep within the bounds of moderation. First let the face receive its coating of wig paste of a dark flesh shade, and the hollows of the eyes be darkened with the same material, but of a light brown colour. If to represent an elderly man, then a straggling grey wig should be worn, either bald or "half bald" as they are called at the perruquiers'; the unshaven chin is also effective in a make-up of this kind. The expression of tippy arrogance may be caught by faint umber lines being painted from the corners of the mouth downwards, and a shading of light brown just underneath the bottom lip. If whiskers are to be worn, then they should be of shaggy and unkempt appearance. They can be made of crape hair, and darkened or lightened with blue or violet powder.

Presuming that it is a modern dress character, the attire should be badly fitting and out of date; and the fact must be taken into consideration, that drunken men have a peculiar affection for wearing summer clothes in the height of winter. If the drunkard is intended to figure in a farce, then a little exaggeration may be indulged in, and the amateur can redden the nose and cheeks according to his own judgment; but in a comedy or drama he must take care that his make-up does not descend to the pantomime type, and, therefore, he should prepare his face with all good taste, so as to bear inspection even from the front row of the stalls. Indeed, if some actors were but to know how plainly the defects in their make-up appear from the side boxes and the fauteuils, they would exercise greater care and be more sparing with the colour.

Aged persons may, by the use of a few simple articles, give themselves a youthful appearance for the time they strut and

fret on the stage. Suppose an actor of forty or fifty summers is called upon to represent a handsome young man of twenty, as some actors of a mature age play Romeo and other characters of a youthful type. We will take him to be gifted with regular features, with which Time, however, has played his usual havoc. The actor in question, being clean shaven, with the exception of a moustache, would cover his face with the grease paint or wig paste, of which, strange to say, it is best to select the particular shade in the daylight, taking great care to get it well into the hollows and furrows of his features. Then, with the pink shade, he would deftly add healthy colouring to his cheeks, and with his finger thoroughly blend the two colours together. The eyes would be his next consideration, and he would add brilliancy to them with careful and steady pencilling. If of fair complexion, the moustache would be treated with one or two shades of chrome, and cosmetique called into use for adding effect. In such a case as this it would be advisable to wear a wig, as the natural hair at fifty years of age is inclined to be scanty and lank. It is needless to remark that an amateur will find greater difficulty in assuming a youthful appearance than an experienced professional, for it is part and parcel of the actor's stock-in-trade to closely study the artifices by which he may represent youth as nearly as possible; but if the amateur whose age represents a good round number has any ability to play a juvenile part, then he can with a little practice master the difficulty of making up to effectually represent a young man.

Art can be discovered through a good many makes-up, but it is very rarely that the face preparation of a Jew is brought to anything like artistic perfection on the English stage. Nothing is easier for an artist to draw than a caricature of a Jewish countenance, but the greatest care has to be taken with the pencil or brush to produce the face of a Jew devoid of exaggeration or grotesque treatment. It is perhaps for this reason that most of the Jewish characters in pieces are treated in a humorous vein by the dramatists, and, consequently, the actors are wont to abuse the nature and appearance of a Jew; or when by chance the playwright puts a natural Jew into a piece, his good intentions are disregarded by the representatives. To get a good make-up

of this particular kind, the amateur should select what is termed dark flesh, which is, about No. 6 of the wig paste, the face being coated and the hollows of the eyes shaded and toned with grease paint of a light brown hue; false eyebrows of a bushy character (crape hair will answer admirably) should be worn, well powdered with blue, and touched up with a little white. Then, of course, the great feature in a make-up of this kind is the hooked nose, though it is needless to say that it is not to be found in all Jews in real life. With the stick of wig paste used in shading the hollows of the eyes let the bridge of the nose be

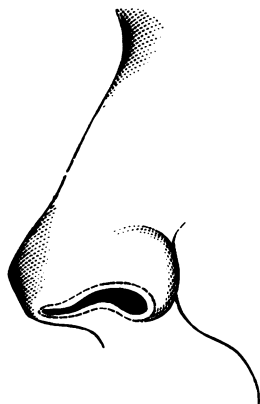


FIG. 31. MODE OF TREATMENT FOR THE REPRESENTATION OF
JEW'S NOSE.

darkened in the same manner. Great care should be exercised in laying this on so as to blend it as nearly as possible with the other portion of the wig paste. Then the nostrils (Fig. 31) should be painted larger with sepia, and the lines, instead of leading from the nose to the mouth, as in most other characters, should be distinctly curved. The lines underneath the eye should be deeper and more solidly painted in a make-up of this kind. The whiskers should be straggling if for an elderly man, the grey appearance being given, as previously directed, with

powdered blue and violet powder. For a farcical character of a Jew, the general preparation may be enlarged upon to produce a comical effect.

A Frenchman on the stage is generally overdone both by make-up and gesture, and it would therefore be well for the amateur who has to play a Frenchman in a modern comedy or drama to study a few of Mr. Du Maurier's drawings in *Punch*, as his Frenchmen are remarkable for their accuracy to Nature. It is not, however, possible to follow out the drawing exactly, but it will give the amateur an idea of what Monsieur should be devoid of—exaggeration. The average Frenchman wears little hair on his face, and, therefore, to make-up effectively is a matter of no small difficulty. Let the grease paint be of a medium shade, and the lower portion of the face be treated very lightly with powdered blue. This is always palpable in a Frenchman who constantly shaves. Let the eyebrows be bushy, but rather short, and decided lines of burnt umber be underneath the eyes. The lining leading from the nose to the mouth should be lightly painted at first, but afterwards toned with thinner streaks of a darker colour.

The orthodox stage moustache for a Frenchman is of the shape dubbed imperial; but as it is a long period since the Parisian man about town considered himself in fashion with a moustache of this kind, it is better to have a very short one, barely reaching to the corners of the mouth, and allowing the top lip to be seen; the ends of the moustache should also be slightly twirled upwards. A little tuft of hair can be placed underneath the bottom lip, but this is not absolutely necessary. The Frenchman's wig is too well known to need description, but if the amateur's hair is black, then let it be cut short and parted down the centre. If the stage aspirant, however, possesses Byronic curls, that he regards with too fond love to allow them to come under the merciless jurisdiction of the barber, then a wig can be procured. It must not be forgotten that a Frenchman has a peculiar affection for collars and cuffs of large and somewhat racy pattern, embellished with colossal solitaires. It is close attention to details in the art of making up which, from an intellectual audience, always receives a large amount of praise.

The make-up for an American is practically the same as that for an Englishman, as it is almost impossible to distinguish any difference in appearance between the two. The Americans that actors sometimes present on the stage appear to have been modelled on the well-known caricatures that Mr. Tenniel occasionally draws for the pages of *Punch* when matters American are on the *tapis*. They have in consequence a strong "plantation" odour about them.

For Germans the complexion should be fair, the hair rather long, with a short bushy beard or moustache. Spectacles or nose glasses are indispensable, and clothes of a conventional German cut. If an actor were cast to play a German of a fair complexion, and possessed a black moustache which he cherished, he could avoid cutting it off, by transforming it into another colour, by rubbing a small quantity of wig paste well into it, and powdering it with chrome, and adding brilliancy by streaking it with a much lighter shade of the same colour; whiskers and eyebrows may also be treated in this manner. In fact, an actor's moustache may one night do duty as an adjunct to age, with strong grey tint, and at other times made to adorn youth, the moving spirit in the transformation being chrome and a good brush full of sepia or Indian ink.

In some instances the stage aspirant is induced, after a lengthy experience on the amateur stage, to try his hand at the legitimate; or, having played the Prince of Denmark, he turns his attention to the Moor of Venice. But in his make-up for this character he often appears to have closely studied the manner in which the negro minstrels blacken their faces, and his appearance is more calculated to inspire mirth than that solemnity appropriate to the Shakesperian drama. The modern make-up for Moors is as follows: A portion of the preparation called Mongolian should be mixed with a little cold cream; then, before putting it on the face, the lines representing wrinkles must be painted first, this having been done, the face colouring must be placed on and toned with the finger. To throw up the cheeks in a character of this kind, a little of the dark flesh wig paste should be introduced. The finishing touch should be with the puff and brown powder. The orthodox Othello wig is long, but a short wig can be worn

with good effect, as in the representation of the Moor of Venice by Signor Salvini. The hands may be coloured with the same shade, or brown silk gloves can be worn.

In characters where a sallow complexion is necessary, the previous instructions may be followed out, with the exception that the hollows of the eyes should be shaded with brown powder, and also the faintest tinge be given just below the cheek bones, and on the cheek the slightest touch of chrome; these have



FIG. 32. SKETCH SHOWING LINES ROUND MOUTH TO REPRESENT AGE.



FIG. 33. HAND PENCILLED AND SHADED TO REPRESENT AGE.

a good effect on the stage if the different shades are well blended.

In the make-up for an old man, lines should be drawn round the mouth, as shown at Fig. 32, and the hands should be pencilled and shaded, as illustrated at Fig. 33. One or two teeth stopped out will be found effective, and this can be done by wiping the teeth to be operated upon perfectly dry and coating them with a preparation called "Email Noir," which is very



FIG. 34. FEMALE FACE.
*(Showing Outline of Features before Making-up
 as an Old Lady.)*



FIG. 35. FEMALE FACE.
(Showing Unfinished Make-up as an Old Lady).



FIG. 36. OUTLINE OF FEMALE FACE.
(Showing Finished Make-up as an Old Lady.)

pleasant to use, and there is no fear of its being washed off by the moisture from the mouth. To assist those who intend to make-up for old women we give three illustrations (Figs. 34, 35, and 36), showing the outline of the face before making up, the effects of the pencillings and dark powder applied to the cheek bones and hollows of the eyes, and the finished make-up.

Wig paste is now being extensively used by ladies in making up, both for general and character parts, the touch of realism it supplies having been discovered by many who were staunch



FIG. 37. MR. J. S. CLARKE.
(As Dr. Pangloss in the "*Heir at Law*.")

supporters of the old *régime*. It is necessary to select the shade with great care, both at first and afterwards, the different colours being numbered. It is needless to state that the mode of application is just the same. And, as with the male sex, young people do not require as much laid on the face as those more advanced in life.

In some instances actors rely more on their facial contortions than on making up; notably Mr. J. S. Clarke (Fig. 37), whose

stage preparations do not count much for originality. This, however, is no disadvantage to his audience, for the remarkable manner in which he changes his features is a rare treat to the playgoer.

In conclusion, we would advise the amateur not to be disheartened, should he fail to catch the required features at once, as he will be sure to master the difficulty with practice.



STAGE COSTUMES.

HISTORICAL DESIGNS.

WORKERS in the direction of art, literature, and the drama have especially benefited by close attention to the dresses of our forefathers, and in considering art in relation to this subject, it is in most cases the painter we look to as an illustration of the past. Of late years it is gratifying to see that great care has been bestowed on dramatic illustrations of past periods, and managers now find that thorough appreciation is given to accurate reproductions. In some cases, however, it is imperative that they should sacrifice a particular costume for effect, as the ludicrous fashions of some periods would be unsuitable for the stage, being too grotesque in character for introduction in historical plays. This difficulty is generally overcome by resorting to a dress of the same period, but less extravagant in appearance. Whether the stage will ever arrive at a point to be perfectly correct in detail it is extremely difficult to say, for even lately such mistakes as the Gravedigger in "Hamlet" attired in a combination costume—a cross between Sir Giles Overreach and a brewer's drayman—has occurred.

It is too true that the fashions of the early days were marked by extreme frivolity and vagary. Who has not marvelled at the horned head-dress of the fifteenth century; the peaked and broad-toed shoes, the trailing sleeves, the ruffs and frills, the underproppers, and the "master devils" of Queen Bess's period? A certain amount of the extravagance exhibited in the ancient costumes is, doubtless, in some measure due to the crude drawings of the artists of bygone days, for, irrespective of the costumes, the figures themselves are entirely divested of grace and refinement, broad caricature being the prominent feature in all parts of the illuminations.

According to illuminated MSS. and various writings handed down from the sixth century, historians are led to believe that the Anglo Saxons rigidly preserved the same style of dress for nearly four hundred years. The costume of the tenth century



FIG. 38. DANE (A.D. 960).

does not require a lengthy description. Linen appears to have been the material generally used; the civil dress consisted of a tunic descending to the knees, with long sleeves setting in folds from the elbow to the wrist; over this was usually worn a short cloak fastened on the breast with an elaborately wrought brooch.

In some illuminations drawers, reaching halfway down the thigh, and being met by thick stockings, occur. Over these stockings thin bands of cloth, linen, or leather were worn reaching from knee to ankle, sometimes in close folds, or crossing each other, the particular style reproduced in all drawings of the modern brigand. The shoe of the Saxon appears to have an opening down the instep, and secured by thin strips of leather; some specimens have been preserved, and from personal inspection it is plainly evident that the soles were then thickly studded with nails or small plates of iron. It may appear curious that the above dress was worn by all classes, from the monarch to the lowest serving man. The noblesse were distinguished by their jewellery, the superior quality of the material, not the form, of their dress. Later on the national dress appears to have become more elaborate; the higher classes patronised silk (known as early as the eighth century), and it is evident that bright colours were much admired, for red, blue, and green frequently occur in the illuminations.

The illustration (Fig. 38) styled the Dane, can also be received as a correct representation of the habit of the Anglo-Saxon, as there is little authority to depend on regarding the Danish costume, but according to the writings and opinions of most historians, we are led to believe that it is purely Saxon in character, and a preserved drawing of King Canute corroborates the general belief on this subject. That the Danes were proud of their long hair is plainly evident from various Danish legends recording instances of the length and beauty of their locks.

Anglo-Saxon women (Fig. 39, on next page) of all stations wore long, loose robes, trailing the ground (in the illuminations generally represented folding ungainly round the feet), the sleeves reaching in loose folds to the waist, and terminating there with a rich border. The front of the dress appears to be looped up into festoons, being secured by a sash. The head-dress is composed of linen or embroidered silk, wrapped, mantilla-fashion, round the head and neck. This, in the illumination, conceals from us the manner in which the hair was then worn, but, according to the early writers, it is evident that great attention was bestowed on its arrangement, and in one Anglo-Saxon poem,

mention is made of "Judith, the ward of the Creator, with twisted locks." The costumes appear to be made in silk and linen, and as with the male sex, red, blue, and green are the prevailing colours. Embroidered flowers and scrolls are visible



FIG. 39. ANGLO-SAXON LADY OF RANK (A.D. 950).'

on the robes and head-dresses. It may be here mentioned that gloves were not worn before the eleventh century, but just before this period mufflers or coverings for the hands of some kind were worn.

From the Anglo-Saxon and Danish period, we pass by the reigns of Edward the Confessor and Harold II., there being little in the matter of costume worth recording. At this period, however, many were guilty of wearing ridiculously short tunics and puncturing their skins. The reign of William the Conqueror does not offer any special inducement for an elaborate report on the national dress, and the best pictorial authority, *i.e.*, tapestry supposed to have been worked by the Conqueror's wife, gives but rude representations of the habits of the people. But from them it is concluded that the general costume consisted of a short tunic, cloak, drawers, and long stockings, strongly woven, with feet to them. Short boots and leg bands, with a small cap or bonnet, complete the male costume. The dress of the Anglo-Norman females is similar to the Anglo-Saxon, the difference being in the gown, which was laced closely to the figure (probably the origin of tight lacing), and sleeves of peculiar shape; the hair, rarely seen owing to the head-dress, is worn very long, and arranged in plaits or folds. This costume, from its grotesque and character, provoked the wrath of the ancient chroniclers, who shot their literary arrows of keen satire at the patrons of such foppery.

During the reign of William II. the people are stated, by early writers, to have been extremely fond of extravagance in dress, and frequently introduced new and fantastic fashions. Lengthened tunics and full sleeves were indulged in by aristocrats, and vestments of linen worn on state occasions were sufficiently long to draggle on the footpath. In this period gloves were certainly worn, but evidently only by the higher classes. Boots and shoes of grotesque shapes were also fashionable, the ugliest receiving the most patronage from the nobles. It is also recorded that the hair was allowed to grow very long, and that some men resembled women—frivolities that did not pass unnoticed by the chroniclers of the times. The females wore their dresses excessively long (a freak copied from the male sex), and their veils and sleeves had to be tied in loops or festoons to prevent trailing on the ground. The drawing of a costume of the period (Fig. 40), and a sleeve particularly (Fig. 41), show the drooping sleeves and the festoons. The tails which proceed from the head-dress must not be taken

as an adornment to that portion of the costume; as they are the wavy tresses of the young lady, encased in, or bound with silk, an arrangement much admired by society of that period.

With the reign of Henry II. the monumental effigies of bygone



FIG. 40. WOMAN OF 11TH CENTURY.



FIG. 41. HANGING SLEEVE OF 11TH CENTURY.

royalty present us with a valuable source of information respecting the early dress, giving representations of raiment, in some instances so costly, so elaborate, yet so evident of the guidance of artistic

instinct, that it certainly serves to illustrate the fact that tastes æsthetic were prevalent then as they are now. True, there were no schools of art nor art students who affected long hair and the dreamily classical expression, but there was art, nevertheless, whether represented in Etruscan fibulæ or "rich mantles starred and flowered with gold." The costumes of aristocrats and men about town at the latter half of the twelfth century were very sumptuous and magnificent, perhaps a trifle "stagey," but withal splendid, and suggestive of the many gold pieces these nobles squandered on their wardrobe. In Henry's time it appears that long stockings and sandals continued to be worn, the sandals being richly embroidered in gold. The nobility patronised gloves, not of the diminutive size that Jouvin encases our hands in, but reaching nearly to the elbow, richly jewelled and embroidered with flowers and scrolls. Not only did the beau of the period bestow careful attention to the finery of his garments, he was likewise dainty and particular in the arrangement of his hair. He went forth with it nicely curled or crimped, the stubborn locks being brought under subjection by the introduction of crimping irons; he also embellished its appearance by little streamers of ribbon, which fluttered in the wind.

With regard to the female costume of this half century, there is little change to note. The extravagant cuffs are, however, sensibly abandoned, and the sleeves are made tight, ending at the wrists. The ladies in the reign of John appear to have become enamoured of green, and it is on record that Longchamps, Bishop of Ely, disguised himself in a woman's tunic of green. The king also gives divers orders for robes to be made for his queen of five ells of cloth, and to be of green. Short boots appear to have been worn at this period, but, as the robes were so long, there is little information on that point.

We now arrive at the fourteenth century, and review the frolics of fashion indulged in during the twenty years' reign of Edward II., more distinguished for the grotesque character of the accessories than for the actual change. The head-dresses were being continually twisted into fantastic shapes, sometimes balanced upon the head, or placed jauntily across the forehead; the sleeves of the male costumes had long and flowing streamers affixed to

them. The dress of the females is peculiar in one respect, *i.e.*, the introduction of the apron, altogether quite modern in its appearance. In various illustrations of the female costume of this reign ungainly mufflers appear, not unlike the Turkish yashmak.



FIG. 42. FEMALE COSTUME (A.D. 1307).

The Female Costume, 1307, selected for illustration (*vide* Fig. 42) is certainly simple in its appearance, if it has no claim for effect.

With the reign of Edward III. a complete change of fashion is apparent, the long and short tunics vanish altogether, and the

higher classes go in for a close fitting garment, buttoned tightly down the centre. This is called the *cote-hardie*, and is sometimes richly embroidered.

The frequent pageants of this period were successful in the introduction of new fashions, and fops and knights endeavoured to out-Herod Herod in the splendour of their apparel. One of the fashionable costumes was a doublet of linen, having round the skirts and sleeves a border of long green cloth, embroidered with clouds and vine branches of gold. The *cote-hardie* also formed part of ladies' costume, imitating the men as closely as possible by an exact copy of their favourite garment, with the exception that the weaker sex indulged in huge pockets and fluttering tippets at the elbows. At the tournaments the ladies were sumptuously attired in parti-coloured robes, combinations of colours which must have suggested the dress of harlequins destined for the amusement of future races. Short hoods were also in fashion, with *liripipes*—long tails connected with the head-dress, like the modern pigtail of the Chinese.

With the reign of Richard II. commences an age of foppery, so prevalent that, according to early writers, it was impossible to distinguish the rich from the poor; the vanity of the lower classes was indeed so great that they copied, as far as their income would allow, the fashion of the aristocracy. The king himself was considered a "great swell," and known as a promoter of "sinful costly array of clothing," as Chaucer put it; the expenses of his wardrobe must have played havoc in the coffers of the country, for he possessed one coat, embroidered with precious stones, valued at 30,000 marks. This started the fashion of working mottoes and letters on the borders and dresses.

The common people of this period appear to have patronised a wide garment reaching to their heels, which they call by the name of *gowne*, and quoting an early chronicler, "strutting out on the sides, so that at the back they make men seem like women." The head-dress buttoned close up the throat, as shown in the illustration, Civilian Costume, 1377 (Fig. 43). The female costume of this reign was as fantastic as the male; ladies are represented to have had their robes embroidered with strange and wondrous devices. In some cases there appears an opening up

the side of the dresses, bordered with ermine, like that shown in the illustration of a Young Lady of the Fourteenth Century (Fig. 44). The hair was worn in gold nets or cauls, embellished



FIG. 43. MAN'S CIVILIAN COSTUME (RICHARD II., A.D. 1377).

with a coronet and long veil. At this period the parti-coloured robes were worn by both sexes with variations of patterns. John of Gaunt, "time-honoured Lancaster," appears to have patronised

a robe of this kind, being divided exactly in half, one side blue and the other white. The fashion was also greatly admired by the nobles of this reign (*vide* illustration of English Noble, 1379, Fig. 45, on next page).



FIG. 44. YOUNG LADY OF THE FOURTEENTH CENTURY.

With the reign of Henry V. comes the ludicrous absurdity of the horned head-dress, of which a drawing is given at Fig. 46, on page 61. It appears that this freak of fashion greatly ruffled the tempers of the early satirical writers, who used their pens with the vain hope of inducing the ladies to abandon this odious head-dress.

With the reign of Henry VI. comes a change in the female costume. The heart-shaped head-dress is greatly admired by the ladies, and turbans, very large, and essentially Turkish in form,



FIG. 45. ENGLISH NOBLE (A.D. 1379).

made in rich silk, are introduced. Gowns girdled tightly at the waist, with over-vests showing stomachers of different patterns and



FIG. 46. HORNED HEAD-DRESS (15TH CENTURY).



FIG. 47. LADY OF RANK, HENRY VI. REIGN (A.D. 1424).

colours, appear in the illuminations of this period. The sleeves are tight, drooping, and puffed, as shown at Fig. 47, in the illustration of a Lady of Rank, 1424. There is a traditional story



FIG. 48. A YOUNG MAN, EDWARD IV. REIGN (ABOUT A.D. 1480).

that Isabella of Bavaria, who patronised the heart-shaped head-dress, grew so enthusiastic over the beauty of this fashion, and

enlarged upon it to such an extent, that the entrances of the palace at Vincennes were widened in order to admit the queen and her ladies when in full dress.

The male costume of the reign of Edward IV. (Fig. 48) is



FIG. 49. FASHIONABLE LADY, EDWARD IV. REIGN (ABOUT A. D. 1480).

certainly quaint in appearance, if not approaching the ridiculous. We find that the jackets or tunics were cut "indecently" short, and the sleeves divided so as to show an ungainly bulge of their

shirts. The hair was worn extremely long, flowing over the shoulders, and the head-dress consisted of a cloth bonnet a quarter of an ell in length. Then come the shoes or *poulaines*, grotesque points from half a foot to two feet long. Shortly the beaux of the period became tired of the pointed shoes, and indulged in "duck bills," so called because the shoes were ornamented with the beaks or bills exactly copied from life.

The ladies of this reign were extremely extravagant with regard to their dress; they did their utmost to keep pace with their lords and masters. They were eminently successful, for they had the satisfaction of introducing to the world the steeple head-dress, shown in Fig. 49 of a Fashionable Lady's Costume, 1480. The ladies of this day suddenly became great admirers of fur. They bound all their borders with lettice and marten skins, sometimes very wide. Their dresses being extremely long, girdles became a necessity; these, in some cases, were very wide and richly embroidered. Then those of inventive minds attached frames of lawn to their head-dress, resembling wings of a butterfly, only on a gigantic scale, and well calculated to give them a stately and dignified appearance when sailing along to meet their beaux. The dresses, as before stated, were worn very long, and of various patterns, some embroidered with flowers, scrolls, festoons, and devices.

At the close of the fifteenth century, according to Strutt, we find "the dress of the English exceedingly fantastical and absurd," and the old complaint crops up again about the difficulty of distinguishing one sex from another. In the illustration given (Fig. 50) of a Nobleman of this period, there is certainly little to distinguish him from the weaker sex—the long robe, usually girdled tightly round the waist, having all the appearance of the modern five o'clock tea gown. The gentleman in question wears his hair in flowing ringlets, and is beardless. However, quaint fashions sprung up at this period which, though not of the order feminine, were characteristic of the extreme frivolity of the times. It appears that broad felt hats or bonnets, with a profusion of lustrous plumes, became the order of the day, and in some instances this head-dress was slung across the back, suspended by a gaily-coloured ribbon, while as a covering for the head a diminutive skull cap was worn. As the shoes had been

previously pointed, they were now often made absurdly broad, in



FIG. 50. ENGLISH NOBLE (A.D. 1487).

some instances measuring a foot wide. The hair was worn very long, and allowed, or trained, to flow over the shoulders.

The female costume of this period was less eccentric than in the previous ages, although it cannot be denominated as tasteful. The special features were the immense slashes in the sleeves, and the head-dress, generally of the Egyptian character. And here

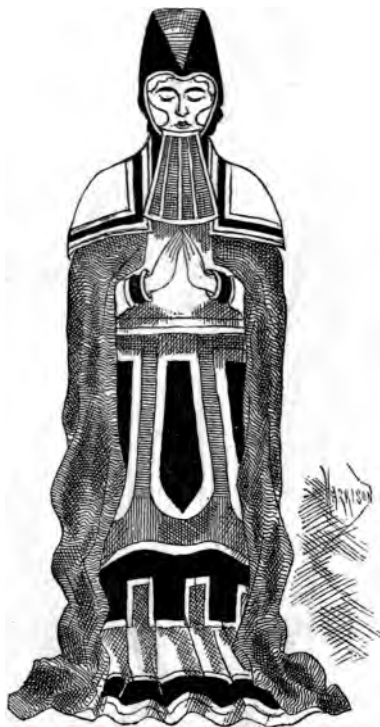


FIG. 51. LADY'S MOURNING HABIT (16TH CENTURY).

again green appears to have been the favourite colour. According to some of the illustrations of female dress of this period a large amount of jewellery was worn upon the person; elaborate necklets and pendants—the latter apparently nearly a yard in length—being

frequently met with. The mourning habits of the past ages were extremely curious, and, to our eyes, more provocative of amusement than inducing sympathy with the mourners. An illustration is given of one of the habits, perhaps the most quaint, at Fig. 51, which shows the correct Mourning Habit of the 16th Century.



FIG. 52. LADY OF THE COURT (1570).

The female dress of the reign of Queen Elizabeth was notable for its extravagance, and silk, velvet, taffata, and grogram were the materials most admired. We find that Vanity was in his full swing, for ladies never went forth without a pocket looking-glass,

sometimes worn at the side as an ornament, or carried in the pocket, or slyly inserted in their fans, which were composed of feathers. With regard to the dress, it appears to have been very



FIG. 53. GENTLEMAN (A.D. 1570).

elaborate, in some cases richly studded with jewels and ornaments. Silk stockings made their appearance at this period, and one

William Lee invented a stocking frame. Political troubles frustrated his efforts, and he died broken-hearted at Paris. Great attention was paid to the arrangement of the hair, and the fashion was to curl, friz, crisp, and lay it out in borders, and, for fear of



FIG. 54. COUNTRY WOMAN (A.D. 1627).

disarrangement, to have it "under-propped with forkes." The various head-dresses it would be almost impossible to describe, but generally the hair was encased in network "elaborately wrought," as shown in the illustration (Fig. 52) of a Lady of Court, 1570.

With regard to the male costume of this reign, there was an entire change. The puffed trunks, the long-waisted doublets, the jaunty cloak, with its standing collar, taking the place of the previous fashions. This costume, as illustrated at Fig. 53, is a great



FIG. 55. GENTLEMAN, CHARLES II. REIGN (A.D. 1661).

favourite with exponents of dramatic art. The actors in pieces of the melodramatic type play numberless characters in this particular dress, apparently blind to all chronological accuracy—indeed,

"heavy villains" have an affection for it to such an extent that they are fain reluctantly to draw the line when the eighteenth century proclaims itself.

We now pass on to the middle of the seventeenth century, the reign of Charles II., pausing at the year 1627 to notice the



FIG. 56. HUNTRESS (A.D. 1687).

curious style of dress of this period, more noticeable from the fact of the introduction of the high-crowned hats and mufflers worn by countrywomen and wives of citizens (*vide* Fig. 54, Country Woman, 1627). No one can say that the costume of Charles II.

is without beauty or effect. Perhaps it is the most charming of the historical series, and it is acknowledged that costume in this reign reached the highest point of picturesque splendour. In some



FIG. 57. GENTLEMAN OF WILLIAM III. (A.D. 1694).

instances the beauty is marred by the introduction of fantastic additions, and as early as 1658 the petticoat breeches made their

appearance in England. The breeches were ornamented with stripes or ribbons, and a short-waisted doublet, richly embroidered (*vide* Fig. 55, Costume of Charles II., 1661). Painters, ancient and modern, have made us well acquainted with the splendour of the female dress fashionable in the days of the "Merry Monarch;" and the shelves of all printsellers abound with engravings representing the costume of this period to such an extent that description is perfectly unnecessary; so we will simply close our illustrated descriptions of costumes worn in this reign with a sketch (Fig. 56) of a Lady's Hunting Costume.

With the reign of William III. came many monstrous additions. The periwig was of an enormous size, while, it being the fashion for aristocrats to comb out their wigs in the public footpath, a tortoiseshell comb of elegant design was carried constantly in the pocket, and as a modern exquisite twirls his moustaches so did the beau of that day comb his peruke, whether at the theatre or at a "kettledrum" given by the *haut ton* of Leicester-square. The hats appear to have very broad brims, turned up on one side, and ornamented with feathers (*vide* Fig. 57). Shoe buckles at this period appear to be very fashionable, although they are mentioned as far back as the reign of Edward IV. Huge cuffs for the sleeves, puckered and puffed, were much admired by the nobility. The female costume is noticeable for the profusion of lace which adorned the person, and in a "print of the time" Queen Mary is represented literally smothered in it. Long gloves also made their appearance in this reign, what the world would now call "eight or ten buttoned," but apparently of light silk, delicately woven, much admired in after days by the *habitués* of Almack's and Vauxhall. Fans, essentially modern in their appearance, were also used at this period.

In the reign of Queen Anne, a period much admired by revellers of the æsthetic order, square cut coats with ridiculously long waistcoats and huge pockets, long stockings, and ugly shoes, square in shape, with red heels, formed the costume of a gentleman. The dress of the citizens (*vide* Fig. 58) and commons was of the puritanical order.

In George I.'s time there was a rage for variety in hats. The battle of Ramilies brought about the Ramilies cock hat and

peruke to match; and one John Sly, a haberdasher of hats, begs to state "that his hats for men of the faculties of law and physic do but just turn up to give a little life to their sagacity, his military hats glare full in the face, and he has prepared a familiar



FIG. 58. CITIZEN (A.D. 1705).

easy cocked hat for all good companions between the above mentioned extremes." With the reign of George II. there is no distinct change in the general costume, except that we find wigs of wondrous shapes, the bob wig and the tye wig, and that

beaux of the day profusely powder their own hair, leaving the perukes of the bob and tye to their sires. For the female dress of this period the hoop petticoat was introduced, naturally giving the dress a puffed appearance. This fashion was, doubtless,



FIG. 59. MADAME DE POMPADOUR (A.D. 1780).

originally started in France, and the costume of Madame de Pompadour of the period confirms this statement. Caps of all sizes and shapes are the coverings for the head, some large, some minute and extremely ridiculous in the arrangement. The

material used for dresses was of a rich and showy nature, like that shown in the illustration of Madame de Pompadour (Fig. 59); and the absurdity of the head-dress indulged in by ladies of fashion may be imagined by referring to the illustration of Fashionable



FIG. 60. LADY'S FASHIONABLE COSTUME (A.D. 1780).

Costume, 1780 (Fig. 60), where we find a bird on the summit of the powdered mountain, doubtless considered by the wearer to be ornamental and most beautiful in appearance. In 1770 the press-gangs were very busy, and those wishing to escape

their clutches resorted to gold-laced hats to give them a tinge of military appearance.

We here come to the age of three-cornered hats, puffy lace cravats, and vests notable for their lively pattern, as shown in the



FIG. 61. OLD GENTLEMAN, A.D. 1769.

illustration (Fig. 61) of an Old Gentleman, 1769. This costume needs but little description, for it is one that finds a prominent place on the stage, and the artist's brush has made it so familiar

to most of us that we could describe it almost as correctly as the portions of our modern every-day attire. The vest was the particular feature of this costume, the fashion at that time being to out-Herod Herod in the matter of elaborate design. In some vests of this kind that have been preserved, most gorgeous patterns



FIG. 62. LADY'S WALKING DRESS, A.D. 1780.

were introduced, such as huge bunches of roses and costly scroll work, and occasionally gold embroidery, illustrating the fact that extravagance in dress was still prevalent. The vests were always fitted with capacious pockets or fobs, admirably adapted to hold

the immense snuff boxes that were fashionable at this period. Perhaps the most sensible specimen of female costume was a Lady's Walking Dress, 1790 (Fig. 62), a dress usually associated with fair Pauline in the "Lady of Lyons." This costume has some

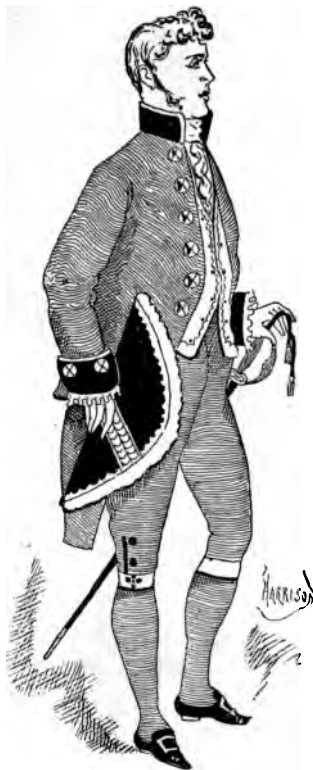


FIG. 63. GENTLEMAN'S COURT DRESS, A.D. 1819.

claim to grace and effect; here too, we find the origin of the silk net mittens, which, at the present day, are extensively worn. The colours used for this costume appear to have been chosen with all

harmonious discretion, and it must be admitted that for comfort, grace, and appearance it is worthy to be placed side by side with the costumes of the present day.

In the matter of Court dresses we give an illustration (Fig. 63) of one fashionable at the early part of the present century



FIG. 64. LADY'S EVENING DRESS, A.D. 1815.

(*vide* Gentleman's Court Dress, 1819). In comparing it with one of the present period, there does not appear to be any remarkable change. The high and formal looking collar is, however, done away with, and the cravat gives place to the ordinary bow of a

dress suit. The large buttons and sleeve borders are also superseded by a coat of almost ordinary shape. The sword in this instance is a matter of great consideration, in some cases very costly, the handle and fittings being studded with polished steel beads. At the present day steel is also used as handles for court swords, some of them being very elaborate and costly in design. Perhaps in the matter of British costume, interest ceases at Lady's Evening Dress, 1815 (Fig. 64), for who in this age, with the fashion for reviving in pictures, books, &c., bygone costumes, is not acquainted with the above? The light pink dress, with neat pattern, the blue silk sash, the black silk stockings and white shoes, the stumpy fan, and the corkscrew ringlets complete a costume that one always expects to find in an engraving of Vauxhall by Night, or a scene from the celebrated comedy "Paul Pry," with Liston as the inquisitive old gentleman, and Madame Vestris as the charming young person who very properly meets impertinent curiosity with withering glances. The subject of costume, its changes, its vagaries, and its follies, is almost an endless one, but in this, the Historical series, we have endeavoured, to the best of our ability, to give sketches of those that would be found most suitable, with regard to design and effect, for character costumes in historical dramas.

FANCY DESIGNS.

ON the subject of costume, the late Mr. J. R. Planché is doubtless the greatest authority we have, and perhaps it is not generally known that this gentleman is the originator of correct dressing on the stage—it is him we have to thank for a complete reformation of dramatic costume, from as far back as 1823, when he designed the dresses for "King John" gratuitously for John Kemble. It is as a designer of national and historical costumes that he has been known and appreciated, for he has left the fanciful and grotesque to artists of more imaginative pretensions. In the accompanying illustrations we have endeavoured to work out designs for fancy dresses suitable for burlesques, pantomimes, &c., which can be easily made at home if necessary, and with a certain amount of novelty and effect.

A costume for the "Queen of Cards" could be made to look very effective if made up in satin and in the actual colours of the characters of the cards, the same rule being followed out with



FIG. 65. THE QUEEN OF CARDS.

regard to the crown, the covering for the head being pink satin and the Club B (Fig. 65) black, with the Heart, Diamond, and Band (R) red. There is no difficulty attending the making up

of head-dresses, whatever the design. Strong cardboard should be cut to the shape, and the edges strengthened by thin wire; it should then be covered with the material, and in some instances

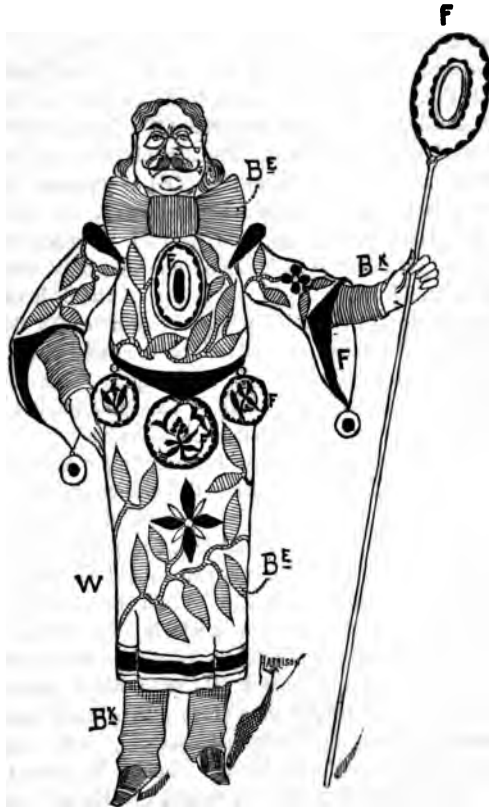


FIG. 66. THE "CHINA MANIAC."

embellished with gold or silver beads. The bodice of the dress should be in white and red, with hanging sleeves. Red (R) for the Hearts and Diamonds on the bodice and down the centre of

the costume; Black (B) for the tight sleeves and trimmings. The skirt and panier or scalloped drapery should be made in one, with black and (P) pink grounds (R) red and black characters. The hanging sleeves should be lined with (P) pink material, and rows of beads should be placed as in the design. The fan should be black, with the characters of the cards painted on.

To represent the character of a "China Maniac," the costume, as shown at Fig. 66, should be made to fit on over an ordinary dress suit. It should be of white material (W) figured with blue (Be), and trimmed with deep black. The large bow should be blue (Be), from which an imitation china dish (F) is suspended. The five imitation pieces of china should be cardboard, cut to the ordinary pattern of plates and dishes, and painted to represent old ware as closely as possible. If painted on one side only, they should be fastened to the dress, with the exception of the dish on the wand. The hanging sleeves should be lined with a bright flesh-coloured material (F). If desired, the pattern of the dress could be reversed by working a blue ground with white figures, thus giving a near representation of Wedgwood ware. The ends of the bow should be very long, and arranged to hang down the back.

The make up for a character representing "Woman's Rights" is very simple. A large tortoiseshell back comb, the largest that can be procured, should be worn at the back of the head. The collar and cuffs should be white with large red spots, and a grey bow, as shown at (Gr) Fig. 67. The costume should be made in the form of a tightly fitting paletot of a light brown (LB) material, with dark brown (dB) trimmings. The bottle which is suspended by the strap slung over the shoulders should be labelled "Smelling Salts," and the small reticule should be red (R) with black trimmings. The skirt should be of a bright grey (Gr) with a dark border. There should be a pocket on the outer costume, with a handkerchief protruding, and very large buttons should be placed down the centre. Old-fashioned spectacles would greatly add to the effect, and if a large green (Gn) umbrella of a past age can be procured so much the better. The cuffs should be very prominent, reaching half way down the hand. The skirt should be deeply kilted, and the paletot made to fasten with hooks.

For a postaster, as shown at Fig. 68, a long wig should be

procured. The head-dress should be cretonne of a (P) pink shade, bordered with a wreath of laurels (G), and a large quill pen should be mounted at the top of the crown. An ordinary dress coat (BK), with collar and tie, forms the upper part of the dress, and the cross robe should be (P) pink, with fancy border.



FIG. 67. "WOMAN'S RIGHTS" COSTUME.

The kilt or short skirt would look very effective in two shades of (B) brown, light and dark; this could be made to fit on over the dress coat, the join being hidden by the cross robe. At the back the robe should hang considerably lower than in front. The lyre

should be modelled in cardboard, painted black, and relieved with gold. A thick band should be slung across the shoulders, to which a bottle, supposed to contain ink, should be attached. In



FIG. 68. A PONTASTER.

this costume black tights (Bx) with light shoes would have a very good effect, although a complete dress suit with the above

coverings and adornments would make up a very good poet. The tights can be purchased of any of the theatrical hosiers in Bow-street, Covent Garden, or at Burnet's, 41, King-street, Covent Garden; the price is from 12s. upwards.



FIG. 69. ENCHANTRESS.

For an enchantress, as illustrated at Fig. 69, three simple colours, amber, red, and black, have a most charming effect when judiciously blended. The head-dress for this costume is supposed

to represent a beetle, and the cardboard having been modelled, should be covered with red (R) material, and striped with black (B). With regard to the material best suited to this costume, satin would prove most satisfactory, although many of the figured



FIG. 70. TOWN CLERK.

silks on sale at oriental establishments, such as Lazenby, Liberty, or Farmer and Rogers, in Regent-street, might be used with good results. The borders, on which are represented the mystic letters,

should be of bright amber-coloured satin (A), and those on the sleeves and neck should be edged with a deep black line. Long black kid gloves should be worn, and gold bracelets with hanging chains. The bodice should be of red (R) with black spots, and the skirt and train of the two colours, amber (A) and black (B). A long amber veil, studded with beads of the same colour, would add greatly to the effect.

For a Town Clerk (Fig. 70) the coat should be of bright pink (P), with deep black (Bx) trimmings, and bell shaped sleeves. The prominent frill (W) requires a thin strip of buckram hidden between the two folds of lace. A large quill pen must be stuck behind the ear. The robe is brown (Bx), with large and effective figures. Pink stockings and black shoes; imitation button holes being made on one side, with large fancy buttons to match. An old fashioned "stick up" collar, and an official roll of paper.

The dress for an "Ancient and Modern Lady," shown at Fig. 71, is a combination of the jersey skirt and the steeple head-dress, things *à la mode* in 1820 and 1880. The pattern of the upper part of the skirt is somewhat after the style in vogue in the fourteenth century. The dresses were then made very long, and had to be tucked beneath the arm for walking. The Greek costume is also slightly represented by the cross robe and arm tabs, the kid gloves and parasol being essentially modern. Although the steeple head-dress is somewhat peculiar in shape, the Chapeau Tartare brought out in 1787 was decidedly more grotesque in appearance. It was made in silk of a showy pattern and mounted on wire. The crown was between 9in. and 10in. high, draped with amber-coloured ribbons. Huge plumes surmounted the top, and lines of roses and bows were placed in the centre. The steeple head-dress of the "Combination" should be modelled in thin cardboard and covered with light pink (LP) silk, and fancy border of figured ribbon; the twist should be of blue satin (Bx). The ancient steeple head-dress should have a fine lawn veil hanging from it. In this case, however, the veil should be made of Persian silk and studded with spangles or beads. The Greek cross robe and arm tabs should be of light blue (L Bx), the tabs having a deep fancy border. The upper portion of the skirt should be of figured material, dark pink (dP) ground, with light pink (LP) pattern. The jersey skirt should be

beaded. The jacket, which should be of a pilot shape, should have deep cuffs and flaps on the pockets; two rows of buttons should be placed down the centre. It should be made in light green (L GN) material, with dark green (D GN) pattern. Cretonne



FIG. 73. MODERN MEPHISTO.

of the best quality, with satin cuffs and flaps, would prove very effective. The Greek sword could be hired from one of the theatrical costumiers, and the loose belt should be black satin with gold (G) ornaments. The knee breeches should be of cherry

coloured (C) satin. White silk stockings, and black shoes with steel buckles. Modern gentleman's umbrella.

If the gentleman who intends to portray the character of a "Modern Mephisto" (Fig. 73) will "make-up" with a Mephistophelian moustache and "billy goat," it will greatly add to the completeness of the subject and the effect of the costume. The eyebrows in the illustration may possibly have a grotesque aspect, but they are decidedly Mephistophelian in character, and as the heavy villain in the melodrama is incomplete without his sword and russet boots, so is Mephistopheles a mild and retiring individual without his eyebrows; give him his moustache and eyebrows, and he is at once the admiration of the young dramatic aspirant in the boxes and the terror of the bread-and-butter miss in the stalls. The conical shaped hat should be modelled in cardboard and covered with red (R) and black (Bk) satin, striped as in illustration, a long stiff red feather (R) rising from the side. The upper portion of the costume consists of an ordinary dress coat and vest, collar and front; the portion of the front visible should be spangled or beaded. The two points of the cape should be stiffened with buckram, and should fasten at the corners of the shoulders. The colours of the cape should be red (R) striped with deep black (Bk), and if made up in satin the effect would be very good. The sword belt and frog should be black and gold (G), or amber and black satin on thick canvas, with the pattern worked on. The tights also of red (R), with deep black (Bk) stripes, and red boots.

The dress for a modern sphinx (Fig. 74), although made up in three simple colours, has a most charming effect. The head-dress is simply a front of cardboard, connected with the long veil which covers the back of the head. The bodice should be made in one piece, and the pattern afterwards sewn on; this also applies to the skirt and train. The centre ornament should be soft cardboard cut to shape and covered. The front of the head-dress should be in three shades of red (R), the pattern being worked out as closely as possible to the illustration by different shades. The long veil should be fastened to the top point of the front, thus entirely covering the back of the head. It should be of bright orange (O) colour, and made of Persian silk. The bodice should be in three shades of red (LR) (DR), and made

to fit tight, with bell sleeves, borders, and edging as in illustration. The scalloped drapery should be of the same colour as the long veil, a bright orange (O), the seam being hidden by the centre ornament, which should be in three shades of red. The skirt should be deeply kilted with light red border and dark red pattern,



FIG. 74. MODERN SPHINX.

a deep red line running down the centre. Red shoes and gloves with dark red border complete the costume.

The head-dress for the character of music (Fig. 75), should be of pink satin (P) with black satin (BK) figures, which should form a front, being secured to the pink satin by a thin band;

the covering for the head itself should be something after an ordinary mob cap in shape, the band which serves to secure the black satin figures forming a bow at the back. The bodice should be made in one piece, the figures being afterwards sewn on; the colours should be pink (P) with black (Bk) characters;



FIG. 75. MUSIC.

the centre, upon which are the music lines, should be white satin (W), the black notes being effectively shown up by a white ground. The puff sleeves should be pink (P), with large black (Bk) spots. The sash, which serves to hide the join of the bodice and skirt, should be of light blue (L Bk) fastened by an ornament or brooch suggestive of music. The skirt and train

should be pink (P), with black spots and figures. The ground for the music should be white (W), three rows of lace for the neck (W) and cherry-coloured (C) streamers.

For the character of a tourist (Fig. 76) the coat (cutaway shape) should be of light brown (LB) striped material, with deep black



FIG. 76. TOURIST.

(BK) trimmings; side pocket, with handkerchief visible. The turban of three colours and gold crescent ornament; the thick centre band (BK) black, with sides of light yellow (LY) and deep red (R). Ordinary telescope or field glass suspended by a thick strap loosely slung across the shoulders. Broad red sash (R), with

large black spots, and fashionable crutch walking stick. Light grey (L Gy) plaid trousers, shaped to the leg with Swiss cross straps (Bk). In this case thick black braid crossed as in illustration will



FIG. 77. BRETON PEASANT.

prove very effective. The turban should be made of silk, with spangles or beads covering the seams. Black kid gloves should be worn, and tie of a fast pattern.

The costume representing "Breton Peasant" (Fig. 77) is more

elaborate in character than most of the designs for dresses which have been given, but the costume is extremely picturesque, and one that will be found useful by amateur actors. Cheap cloth



FIG. 78. VENETIAN GENTLEMAN, 1360.

is the best material for making up the dress alluded to, and the wide brimmed hat can be easily made by connecting cardboard to

the crown of an ordinary hat and covering with material. Brown should be the prevailing colour in this costume, and a good effect can be arranged by the blending of different shades. There are several ornaments shown in illustration, but they can be purchased



FIG. 79. RUSSIAN NOBLEMAN, 1718.

for a trifling sum at White's, theatrical jeweller, 21, Bow-street, Covent Garden. The leggings represented in illustration can also be made from cardboard covered with a dark material, and picked out with something of a lighter shade.

A very effective costume for the character of a Venetian gentleman is given at Fig. 78, and it can be easily made up with accuracy. The outer robe will look very well if composed of



FIG. 80. GENTLEMAN OF MANTUA, 1860.

pompadour sateen of a superior kind, while the tippet can be made from the inside of an old circular fur cloak. The bonnet can be

shaped in cardboard and covered with the same material as the robe, embellished with an edging; the inner robe can be of cloth, with stockings to match. Shoes can be obtained on hire at any of the Bow-street emporiums.

A showy costume easily prepared is that of a "Russian Nobleman" 1718 (Fig. 79), the long coat can be obtained from a lady friend



FIG. 81. KING OF THE TWELFTH CENTURY.

and temporarily adorned with a little gold or silver lace. The inner coat should be of blue cloth ornamented with lace and white fur, and a sash of fast colour, as the drapers have it. Hat manufactured in the manner described above, and the whole dress profuse in the matter of ornament. The knickerbockers should be of white jean, but the sword and boots to be correct in detail must be hired.

The costume for a "Gentleman of Mantua" (Fig. 80) is easily made up as follows: Hood and cloak of pompadour sateen. Robe of thin cloth with gold edging, large linen collar, which can be made to order at any hosier's for about eighteenpence. Sword and boots must be hired from Simmons' or May's, the theatrical Costumers.

In illustration Fig. 81 is given a correct costume of a king of the twelfth century, which is simply a dress composed of a long robe



FIG. 82. COSTUME OF THE EIGHTEENTH CENTURY.

(A), crown, and cloak (B). The robe could be made up of pompadour sateen of a small pattern, and the cloak could be composed of a darker material, or an old-fashioned skirt could be transformed to something near the original. Jewellery can be worn at the discretion of the amateur, and effective crowns and armour can be made from tinsel-covered cardboard.

The next dress illustration (Fig. 82) is of a later period, and,

beyond a little gold lace, it can be made up with little trouble or expense, as an ordinary black frock coat, buttoned up to the neck, with two rows of gold lace down the centre, makes a very good representation of the genuine article. A lady's white lace scarf is almost a copy of the gentleman's neckerchief of a century past, and would answer admirably. The three-cornered hat is made from an ordinary black felt hat turned up at the three sides, and edged with white lace. Heavy black cloth



FIG. 83. SIMPLE ROMAN DRESS.

cuffs should be fixed on to the sleeves, and edged with deep lace. The high boots (B) are simply represented by leggings made of black American cloth, and old boots, if covered with Nubian or Harris's blacking, will match the shining qualities of the cloth very well.

Fig. 83, the last of the costumes, gives a suggestion for a

simple Roman dress, which can be readily made from inexpensive material, in the same manner as the costume shown at Fig. 81.

In getting up amateur theatricals and tableaux vivants, the subject of costume is the great consideration, and effective plays and tableaux that could be artistically rendered are often put on one side on account of the costumes, such as we have described, not being easily obtainable. This, however, is a difficulty that should not deter any one from attempting to dress in the costume of the time in which the play is cast, as by carefully following the illustrated descriptions given in the preceding pages, the dresses could be easily and accurately made at home at little cost.



HINTS TO ACTORS.

THE following hints to artists will, we trust, be of service to those amateurs who do not wish to seek the assistance of the "profession"; but for those that do we may mention that Mr. George Neville, who may be remembered in connection with the Olympic under his brother's management, conducts a school of dramatic art, with some well-known professionals as patrons. This school has in many instances produced actors who are likely to make a mark in the grade of life they have chosen. It also has the advantage of being managed by an actor of great experience. Some of our old actors and actresses are also turning their attention to the instruction of aspirants of the drama, and advertisements from professionals of known repute are always to be found in the acknowledged theatrical organ, the *Era*.

We will not waste our space by a long introduction, but commence the hints by pointing out that one great mistake made by a large section of amateur actors and actresses of the present day is that they incline towards taking the most arduous characters, and there is a feeling of dissatisfaction when they are entrusted with parts which they consider small and insignificant, but which an accomplished actor would closely study and elaborate upon. This is a great pity, for on the public stage a small part often receives more attention than a lengthier one, for this simple reason: The actor has time to give a thoroughly natural rendering of the part; he can take the points which can be dealt with most effectively, and if the character is one that does not admit of much novel treatment, then he can, by close attention and study, make it a character of his own, rather than a nonentity, simply reproducing the author's words.

In modern comedy amateurs would do well not to take any heed of the class of acting now in vogue at some of the so-called

society theatres. Some of our actors in this particular groove appear to imagine that clothes of unimpeachable cut and a magnificent drawl constitute acting. It is true they may lounge in the most approved fashion, and they can possibly represent a certain section of the Upper Crust, but it cannot be called acting, nor can they be designated as actors any more than a draughtsman who only copies can be put down as an artist.

Some critics maintain that in the present school of acting there is not so much scope for vigour as in the days of melodrama; this may be true: the acting then was more showy, appealed more to the audience, but it was less natural than good acting of the present day. The costume of the past hid too many defects as regards Nature; to make a success in a drama of the present period requires more study than a part in a melodrama called for.

Sir Henry Thompson, speaking some time ago at a gathering where he was announced to present prizes to successful art students, urged them, in the course of an address, to go to Nature for their inspiration. This is what the amateur should follow out, only Nature must be rendered with a certain amount of relief, or it becomes harsh and grating. When Charles Dickens was writing his "Hard Times," in which he deals prominently with circus life, he was a constant visitor behind the scenes at Astley's; he went to nature in this instance, as in all his other works, but he invested his descriptions with a certain amount of charm, which has so often been described.

The comedy of "Caste," by the late T. W. Robertson, is a favourite with amateurs, and it is notable for containing a splendid character of an old drunkard—a character which was brought into prominence by the late Geo. Honey, as mentioned in another portion of the book. But the drunkard as represented by amateurs on the stage unfortunately tends towards exaggeration in some points, and there is a certain amount of vigour lacking in others. It is not so much of receiving the laughter of the audience that the amateur must think, as of giving a natural rendering of the character in hand. Thus, a confirmed drunkard like "Eccles" must be kept within the limits of farce, though the comic side of the story to a certain extent is in his hands; if there be a trap open for a bit of exaggerated pantomime, avoid it, and let your

dry humour carry you through, rather than bore an audience with forced attempts at fun. If called upon to represent the swagger, the tipsy buoyancy of a drunken man, the amateur should take his notions from life, and not by any means be guided by the representations of insobriety given on the stage.

Some of my readers may doubtless remember the time when the first consideration of the actor was his voice, when the natural delineation of a character was not so much required, or when critics were not so rigid respecting the realism of an actor's creation. Amateurs need not sigh for parts in plays of the melodramatic school.

The first steps to insure success in an amateur performance, and one which we urgently advise the promoters of theatricals to attend to, is the judicious distribution of the parts. The manager of a public theatre has an easy task in comparison with the chief of an amateur circle, for the former knows the capabilities of his company; he can tell that this part will just suit Brown, and that part Jones, and so on, but how is it with the non-professional community? Why, in all probability the amateur who would play an old man effectively chooses the part of a rollicking young scapegrace, and with anything but happy results. That this should be so is not very surprising when we recollect that many of our popular actors at the commencement of their career imagined they were fitted for an exactly opposite class of acting to that in which they afterwards gained their reputation. We have seen pieces which have been played by amateurs admirably staged, well rehearsed, and thoroughly well played, but in the majority of performances there has been that one failing—the parts have been thoughtlessly distributed.

Most theatre-goers know the plot of Albery's comedy, "The Two Roses;" it hinges upon a portion of the life of a broken-down gentleman, Digby Grant. The author's intention in respect to the foremost character in the play is to represent a cool and collected humbug, yet still retaining the outward aspect of a cultured gentlemen. There may be a slight similarity in the conceptions of Pecksniff and Digby Grant, but the latter is more refined and not so much of the crocodile as the Salisbury architect. When in comparative poverty Grant is a man one would be

inclined to pity, and it is not until circumstances alter his position that he resorts to deceit of a superior quality. We saw this charming comedy represented by an amateur dramatic club some time ago, and the fault of which we have been speaking was palpably illustrated in two characters—Digby Grant and Our Mr. Jenkins; the amateur who represented the foremost character in this play was evidently gifted with dramatic ability, and in some points it was difficult to imagine him new to the stage, but he disregarded the author's intention so considerably that he made Digby Grant a very good sample of a kind old father. We failed to detect any evidences of culture or remains of a gentleman in the Digby Grant the amateur presented. Grant is a clever humbug, polished to the highest degree. Take no heed of the author's conception or caricature the part slightly, and he becomes a retired tradesman, with the embellishment of a bad temper, and a grain or two of satire in his system. Our Mr. Jenkins really supplies the broadly funny side of the piece; the person who represented the character was not at all suited to a comic part. His acting in the first scenes, as a bagman, was forced and somewhat pandering in his eagerness to obtain laughs for the smart bits in his dialogue; he was no comedian, but he was a clever actor, and would doubtless have shone in a part of less comic aspect; but in the remaining scenes, in which he figures as a "shining light," he showed, in his attempts to be humorous, his powers for treating a somewhat pathetic part, and we have to this day a strong belief that if these amateurs had only exchanged parts, the play would have reached a much higher artistic level than it did. We have simply alluded to this instance to show what may be effected by a proper distribution of the parts. When an author reads a play for the first time to a company, it is very rare that the actors and actresses feel satisfied with the parts allotted, and therefore the manager of an amateur circle should follow out his own discretion rather than take into consideration the likes and dislikes of the people he may have gathered round him.

The first thing an amateur should do upon receiving his part is to read it carefully, and to endeavour, as far as possible, to obtain a correct study of the author's creation. This is not to

be done by the first or second reading, for there may be numerous expressions which may be quite altered by the particular manner in which they may be rendered. If he is going to play Augustus Burr in the "Porter's Knot," Caleb Deecie in the "Two Roses," Charley Spraggs in "Blow for Blow," or Literary Cyril in "Cyril's Success," or what not, he must carefully study the character, or he will get it all out of the author's drawings.

Some amateur clubs select the same plays that are being performed by a professional company, and in such a case the amateurs model their performances on the acting of the professional brethren; this may be satisfactory to the audience, but from an artistic point of view it cannot be accounted anything but a mistake. Let actors, whether amateur or professional, class themselves with artists to create, rather than with draughtsmen only to copy. When the amateur has arrived at a point when the character he has to play has been closely studied, we would strongly advise him to pay the greatest attention to details—the minutest things in his part can be elaborated upon. Little points may be made to stand out, which in other hands would but fall into the ranks of mediocrity; he should go to Nature, and find a character that somewhat tallies with the one he is called upon to play, and slightly caricature it. If the amateur has never acted before he cannot do better than this.

A pathetic character in the present day must be represented with great care and nicety, or it will be sure to provoke a laugh. It must also be the subject of previous study, for pathos is not often in the stock in trade of a young man who tries his powers on the amateur stage, and a character dealing with the pathetic is the most arduous bit of acting an amateur can attempt. The æsthetes would doubtless think that they could command the tears of an audience; but we are speaking of a part that is to be played in an honest, manly style. The character of Henri de la Fère in "Our Bitterest Foe" is comparatively an easy one, but, to use a theatrical term, all the "business" must be well worked up—the representation of towering passion, indignation, exhaustion, must be thoroughly well gone into, and it is possible to score a success. The amateur should go through the different points in a room by himself,

and arrange his properties according to the book, and modulate his voice to a degree of softness where the pathos comes in. Some actors are very fortunate in possessing what is termed a "tearful voice," but this is only to be obtained by experience and a frequent handling of such characters.

The amateur in the matter of a piece dealing with modern times is somewhat inclined to give the go-by to certain portions of business which, at a rehearsal, may be considered unworthy of any amount of study or attention. This is one of the greatest mistakes imaginable; if he has to give his hat and gloves to a servant, discover a certain book on the table, open a letter, or ring the bell, he must learn how to do it; he must not be guided by the notion that by knowing how to do such things in real life he will be able to do it naturally on the stage—it is quite another thing. In nine cases out of ten what the amateur does most realistically off the boards will be found untrue to Nature when acting.

We have previously advised amateur actors not to model their style on the present so-called society acting, for in many of the modern comedies written in the present time the talent and ability of the actors concerned are thrown away on shallow dialogue and meaningless twaddle; but on the face of this we must warn them not to imagine that society acting, however inanimate it may be, is easy; it is only to be arrived at by experience, and thus, however easy it may appear to enact an aristocrat of the first water, who speaks with a drawl and poses in the most approved attitudes, it will be seen that it is extremely difficult for the amateur to represent even this school of acting without careful rehearsing and close attention to his part. The swell on the stage used to be painfully overdone; no actor, ten or fifteen years ago, would think of portraying an aristocrat in a comedy without a lisp and certain exaggerated eccentricities of manner peculiar to swelldom; but now the actor and the amateur have to draw the line very finely in parts of this nature, or they will be told that their acting borders on pantomime. For as the professional audience grows more enlightened and refined, we will say, as regards taste, so does the community who form an audience to an amateur performance; they will

have no clowning, no mimicry, except in its proper place, and the amateur has to be glad of this state of things, for it makes a better actor of him if he possesses acting talent at all, and makes him wiser if he does not.

Another point for consideration is the voice. Like everything else, it calls for cultivation; a man who has been used to speaking in moderate sized rooms all his life cannot expect to be clearly heard in a large building without a little training; as soon as the actor commences reading up his part, he should modulate his scale to what may appear slightly loud and boisterous in the orthodox drawing room, and choose rather a high than a low key. Some actors, when new to a large-sized theatre, speak so low at first that their voices do not go beyond the first row of stalls, but when they pitch a higher key it floats up to the gallery. If the amateur does not practise his part in a loud voice at the commencement, on the eventful night he will be compelled to painfully rave, in order that his words may be heard. This is a very important thing for the amateur to observe, for the care and study he may have devoted to his part may all vanish when he is made the butt of facetious sallies, directed at him by people who are every ready to magnify little mishaps in an amateur performance.

It is advisable for the actor to become thoroughly acquainted with the whole of the play, and not build up a character from his own individual part. In reading a part singly there is lacking a certain amount of interest in the matter of study, and this is why the amateur should gain a thorough knowledge of the different *dénouements*, situations, and effects, and the dispositions of his own and the characters he has to meet with.

Some clubs, when about to give a representation of their abilities, resort to an experienced actor as a coach; this is a wise step generally, and as actors of any standing in their profession usually possess a knowledge of prominent pieces, their advice and general management may sometimes prove very valuable. In selecting a coach, however, it would be well to try and procure one who has a practical knowledge of the piece about to be played, as he will be able to tell the amateur how Brown did this and Smith did that; but if he has never had any connection

with the play in contemplation an astute amateur would prove quite as well in the capacity of stage manager as he of the professional ilk.

Perhaps it may be deemed superfluous on our part to advise the amateur to pay the greatest attention to his cues, but although this is really such a simple matter, it is often overlooked through carelessness or over-study on the amateur and professional stage. On the former we attribute it to nervousness, on the latter to various causes, such as a hurried production of a piece. It is not unusual in theatres where they possess a stock company and have to change the bill frequently, to give out parts on the Thursday evening for production on the Saturday or Monday following; in this case the play rarely assumes a perfect aspect until it has been performed some three or four times. But while advising amateur actors to rigidly attend to these cues, they must at the same time be lenient to others who are not so fortunate as to have become perfect in their parts. Thus, an actor may give out the substance of an expression, and yet not the actual cue, and this is just what the amateur must do if he finds his brother and sister players slightly shaky in their cues. If he take the sense of a word when his companions are wavering, it may help both over the difficulty, but avoid making a block in the performance by waiting for the cue which may perhaps never appear, or when it does, makes its appearance at a point in the dialogue which completely throws all concerned into a fog.

In addressing the feminine portion of our readers, we strongly urge them to carefully study their parts, in order to play them with as much grace and refinement as possible. More than this need hardly be said, as in dramatic entertainments lady amateurs, in our opinion, generally present a better quality of acting than that which the sterner sex are able to give us, owing to the characters they generally play in amateur performances not calling for such vigorous treatment.

For light comedy parts for ladies a few words may be said. As may be expected, this branch of dramatic art is much more difficult for an amateur to contend with, especially if a young lady is called upon to play the part of an aged person, and does not look the part. For the "making up" for such a character as this, full

directions are given on pages 45 to 47. With regard to the acting of the part, in the first place we must refer them to Nature; there are models in human life on which to base characters, from a chaperon to a washerwoman. It is difficult, perhaps, to come upon the exact prototypes of prominent characters, but if they look about, it is possible to gather a few scraps here and there on which to form an idea.

Ladies gifted with the power of comedy are not too plentiful at the present day, for amateurs are too fond of working themselves up for parts of the dreamily pathetic order, and striving to gain the tears of their audiences rather than their smiles. A young lady therefore who tends towards comedy, and is really crisp and humorous on the stage, is a great acquisition both to the amateur and professional manager; but unfortunately, they are not often come across, and amateurs very often have to engage a member of the "profession" to take the parts of mothers with marriageable daughters, wealthy ladies who are fond of talking shop and scattering their h's over the Queen's English, the landladies, the washerwoman, and the domestics. This plan generally proves satisfactory to the audience, but we do not agree with this half-and-half arrangement, and think that an amateur performance should be contributed to by none other than the amateur in the true sense of the word. The presence and acting of a professional is calculated to throw into the shade a good example of work given by the amateur, therefore, if any lady should incline towards comedy, she should by all means attempt it. Comic parts, however, invite exaggeration more than a less prominent part, and this should be carefully guarded against by actors, who should avoid the tendency to over-colour anything they may have to do on the stage, but more especially in comedy.

In conclusion, we would advise the amateur to go to Nature for his inspiration, and produce it with a tinge of relief; secondly, if he plays in a modern drama, to play manfully, and lose, as it were, himself in the part; thirdly to avoid affectations; and, fourthly, to keep clear of the error, peculiar to amateurs, of aping the mannerisms of any of our popular actors. Nothing invites copying so much as acting, so it should be strictly avoided, for an actor is nothing if not original.

TABLEAUX VIVANTS.

FOR home amusement, and we may say cultivation, *tableaux vivants* can be placed first on the list. There is no particular study required, as in amateur theatricals, but it requires a skilful man to take the management in hand, and to study the various poses which will look the most effective. The mechanical portion of this class of entertainment is very simple in character, and begins with having the stage or platform as nearly as possible level

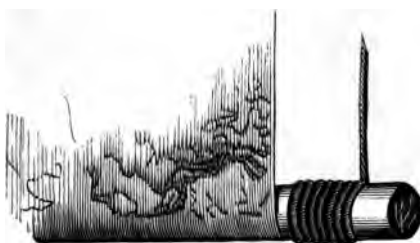


FIG. 84. ARRANGEMENT FOR CURTAIN.

with the eye of the spectator. A curtain is necessary, and two pulleys must be fixed just behind the proscenium, through which to run the rope fixed to the roller, as shown in the illustration (Fig. 84). This is a very easy arrangement, and is much in practice

at small theatres. The drop scene must be fixed to small beams laid across the ceiling at a certain distance apart from each other, and pulled up and down in the same manner. In this class of entertainment a curtain of thin gauze stretched tightly across the front of the stage produces a good effect.

For the selection of suitable subjects for representation, the examples of various poets and authors afford great scope for



FIG. 85. ST. VALENTINE'S DAY.

treatment, and anything which forms a picture can be worked in. In some instances there is no limit to the number of figures, but the posing is the great thing, and should be rehearsed a few times before the evening of production.

The arrangements of scenery are nearly the same as in a theatrical performance, and the same as regards properties and

the various coloured lights, which can be purchased of French, in the Strand; Nash and Co., of Chandos-street, Charing Cross; or C. H. Fox, of Russell-street, Covent Garden. Some characters that are represented of course require "making up," and the instructions which are given for theatrical uses refer also to the production of tableaux. The charm, however, of this form of



FIG. 86. SUMMER.

entertainment is produced by the use of coloured fires, and they are perfectly free from smell. For moonlight, sunset, &c., these lights shed a poetic tenderness over the picture, and commonplace incidents are viewed in quite a different aspect.

Statuary can be represented from models of well-known sculptors,

though in this case the making up is more difficult, the white draping being carefully matched with a white preparation for the face and arms. Magnesium light is required for this, and a sufficient quantity of this and other tableaux lights can be purchased at the places named for 1s. The colours of the dresses and lights



FIG. 87. WINTER.

must be considered, and must harmonise as much as possible. The background is of small consequence in most tableaux, as long as they blend with the different lights used. Scenery can in some pictures be used, but for a quick succession of tableaux this would, in an amateur sense, be almost impossible. The lights form the great effects, as before stated. Thus, for a winter scene, such

as that given at Fig. 87, blue light will add to the appearance of a picture nearly as much as a painted background.

The following illustrations may give some slight notion of the kinds of tableaux that may be successfully undertaken by amateurs, but there are countless subjects which only require judicious treatment.



FIG. 88. CHARITY.

St. Valentine's Day (Fig. 85).—A lady, in modern costume, in the act of receiving a valentine from a postal Cupid. The latter character may be represented by a little boy or girl, and the costume can be made up at home with the exception of the tights, which can be procured from S. Reid, 90, Long Acre. Lively music should be played; and yellow tableaux lights used on the right and left of the stage.

Summer (Fig. 86).—Little girl in old-fashioned costume of the Kate Greenaway type, presenting old lady with flowers. Costume for both characters can be easily made from pompadour sateen. Position as given in the illustration. Pink lights should be used on the left side of the stage, and soft music played during the performance.



FIG. 89. WHERE ARE YOU GOING TO, MY PRETTY MAID?

Winter (Fig. 87).—Boy leading old man. Costume of the old style as near as possible. White wool scattered about the shoulders, &c., will give a very good representation of fallen snow. Blue lights should be used on the right and left of the stage, and melancholy music played.

Charity (Fig. 88).—Little girl presenting old man with money.

Old fashioned costume. The tramp leans on a branch of a tree, and stretches out his hand to receive the alms. For this pink lights should be used from the right side of the stage, and slow music played.

Where are you going to, my Pretty Maid (Fig. 89)?—Young man standing (evidently abashed by the answer of the maiden in the song) in a meditative mood. Girl dressed in old-fashioned



FIG. 90. LEAR AND CORDELIA.

costume, holding a milking pail or basket of eggs and flowers. Pink lights should be used from the left side of the stage, and for music, the air of the above song should be played somewhat slowly.

Lear and Cordelia (Fig. 90).—The “make-up” for King Lear can be procured from Clarkson’s, Wellington-street, Strand, or

Nash and Co., of 19, Chandos-street, Charing Cross, on sale or hire. The costume can, however, be made at home if desired, as it is very simple. King Lear is represented pointing at his daughter, with madness depicted on his countenance. Magnesium lights and romantic music can be used with great effect in this tableau.



FIG. 91. THE SILK DRESS (1).

The Silk Dress (1) (Fig. 91).—Lady, in modern costume, reclining gracefully in a chair; gentleman, in evening dress, standing at the back of her chair, and apparently endeavouring to make an impression on the lady. A few jars or plants scattered here and there will give it the appearance of a conservatory

attached to the drawing room. White lights should be used, and lively music played.

The Silk Dress (2) (Fig. 92).—A poverty-stricken room, old wooden table, with reels of cotton and bits of material here and there; a small rushlight in an old candlestick. Shabbily



FIG. 92. THE SILK DRESS (2).

dressed young woman sits at the table with a sorrowful appearance, holding the dress the lady has worn in the preceding tableau. With this, the last of the suggested tableaux, blue lights should be used, and music of a solemn or sombre character played.

The posing and arrangement of any tableaux selected must

be left to the manager, who must also decide upon the colour of the lights to harmonise with the costumes, as it is only by instilling into the pictures a certain amount of idealism that tableaux can be brought above the line of mediocrity.

Tableaux vivants and amateur theatricals as entertainments are now more appreciated than ever, and the goal of perfection can be safely reached with time, care, and study.



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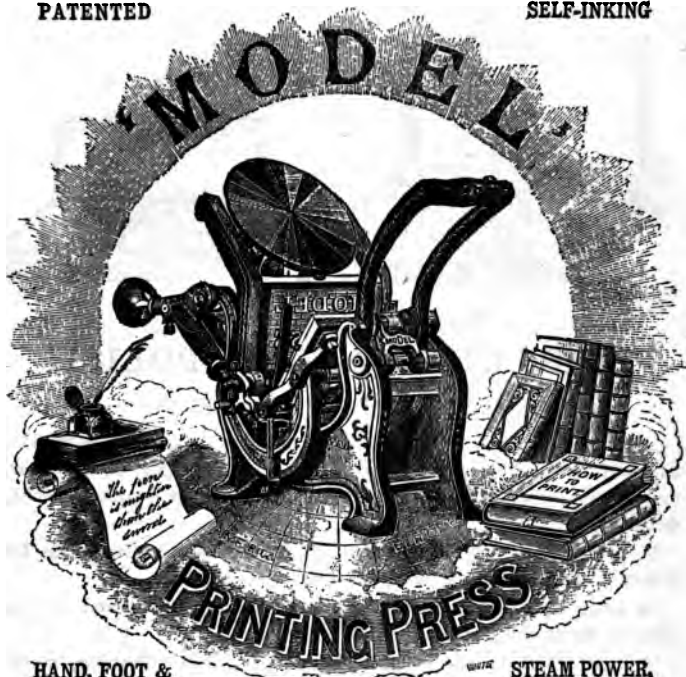
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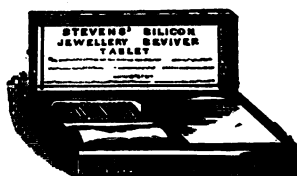
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132, High-street, Stourbridge, May 16, 1878.
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Thirsk, Yorks, January 26, 1876.
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Porchester, near Fareham, Hants, Oct. 16, 1875.
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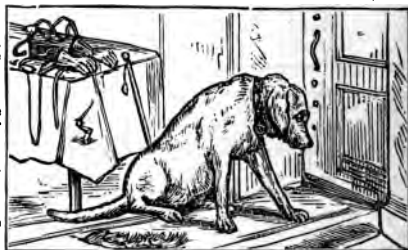
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